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the Magazine of the Arts for
Connoisseurs and Collectors

LONDON

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THE GOLD CUP AT NEWMARKET, 1751

BY

THOMAS WRIGHT

"A racing picture of 1751 brought into history the earliest known English work in oil-pigments that gained its colour from the peculiar tints—greys, greens, blues and reds—of foreign gouache drawings; it was signed 'T. Wright, Londres.'"

—WALTER SHAW SPARROW

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CURRENT SHOWS AND COMMENTS BY PERSPEX

THIS month's task has been the heaviest I have had for a long time in respect of *Current Shows and Comments*, a task more than normally impossible. Here is a list of the Exhibitions which I have been invited to "notice": The Royal Society of Miniature Painters in Water Colours and the Royal Society of Painters, Sculptors and Gravers; the Royal Institute of Painters in Water Colours and the Royal Institute of Oil Painters; the Royal Society of Portrait Painters; the New English Art Club; the London Group; next, though

this was a voluntary digression, the Exhibition of Paintings by Firemen artists; then followed the Lefèvre Galleries with paintings by Robert McBryde and Robert Colquhoun and drawings by John Minton; the Leicester Galleries with water colours by Michael Rothenstein, paintings by Anthony Devas and oils and water colours by Ethelbert White; the Peter Jones Gallery with paintings by Basil Jonzen and Kenneth Martin, and sculpture by Karin Jonzen; the Redfern Gallery with David Jones's etchings and wood engravings; Edward Burra's "sets" on costumes for the ballet "The Miracle in the Gorbals," and French and English paintings, drawings and prints, also including Edward Lear's water colours. These lead us from our contemporaries to the Old Masters, to the pictures to be seen at Arthur Tooth's Gallery, namely, "Old Masters, including Guardi and Canaletto,"

the "Landscapes of France" by French painters at Wildenstein's, and the "Supplement to the 40th Annual Exhibition of Early English Water Colours" at Walker's Galleries. This—excluding the London Group, an exhibition which I was just too late to see—makes, I find, two thousand five hundred and twenty exhibits which I have been asked, this month alone, to *notice* in the space of a few pages—a physical impossibility; but even if one only reckons the mental effort involved in making a sort of "Extract of Art" out of the exhibits of the month, it is pretty considerable—or isn't it? And I have been doing this not for umpteen but for some umpty years. No wonder my friends have questioned me from time to time: "Aren't you sick of it?" So far I have

always been able sincerely to profess that I am not, and I hope never shall be. Why should I be? In the course of his life man normally consumes *and* digests at least three meals a day; by the time he has reached the immature age of twenty he has already consumed and digested nearly twenty-two thousand meals; when he is mature—if ever—say at forty, he has had forty-four thousand meals—and no one expects him to be sick of them—unless, of course, it had been the unlikely case of *toujours perdrix*—or porridge. Of course one cannot consume

and most certainly not *digest* every single exhibit, and if one attempts it and, in consequence, gets sometimes too much of the partridge or porridge variety, one can always pass on. Just as, as a rule, a few sentences in a book will reveal what kind of a man its author is and whether his work is worth study and digestion; so a glance at a few brush strokes will reveal the kind of picture one has before one's eyes. I say as a rule, but, of course, there are the reader's or the onlooker's own limitations to be taken into account; yet for this there is a remedy, at least for the reader's and the onlooker's readers: they need not read, they can *pass on*.

In the spirit of this comforting reflection I shall discuss a few of the *dishes* offered by the various artists to the prospective *consumers* in general.

There is, I find, this to be said first, that the societies honoured with the prefix *Royal* cultivate courtly habits: their con-

tents are on the whole not only traditional, but tidy, à *quatre epingles*, for fear of offending against *etiquette*. On the whole, if one can thus generalize, I distinctly prefer the R.W.S. They seem to understand their medium better. Treat a water colour as the slight thing it is as compared with the heavy oil. Here are the names of a few of their members who are well represented and whose work is generally a pleasure to meet with: Charles Gere, Charles Cheston, Dorothy Coke, John Wheatley, Purves Flint. It is, however, the work of Keith Henderson, Kenneth Rowntree, S. R. Badmin, Joseph Southall and A. S. Hartrick that deserves the effort of digestion, whether one approves of the water colours or not, because they use their medium in their own subjective



CAPTAIN JASPER PLOWDEN

By JAMES PROUDFOOT

Exhibited at the Royal Society of Portrait Painters

PERSPEX's choice for the Picture of the Month

manner, being less concerned with any objective theory of water-colour painting than with their own personal reactions. Keith Henderson is a little too heavy-handed or, rather, too emphatic, for he is not clumsy; in his design there is too much "loud pedalling." That, too, is the case with Kenneth Rowntree's technique, but with him one somehow feels that the fault, if fault it be, is less with him than with the "things seen." With Joseph Southall the "things seen" are encountered by an eye prejudiced by long habit and a hand disciplined by severe training. He is the last of the pre-Raphaelites. Badmin, his much younger contemporary—he might be his son, if not grandson—nevertheless shares with him an unfashionable conscientiousness of craftsmanship and an even greater meticulousness of vision, but he reacts, nevertheless, much more directly to actualities. It is, however, when one comes to A. S. Hartrick, who is of Southall's age-group, that one is confronted with a mind that has freed itself completely from traditions, a mind that reacts forcibly to the "things seen," caring not at all whether they may or may not interest anyone else. He is a law unto himself in respect of his choice and arrangement of subject-matter and the technique with which he conveys his message. In all these respects Hartrick is the most English, the most sturdily independent of the older contemporaries and—it seems to me—at the same time the most truly childlike. I am dwelling on Hartrick's work not because I think it is great, but because these three characteristics of his are of elementary importance, an importance which is in danger of being overlooked.

When one comes to analyse it, most of the trouble about art, and in particular about painting and kindred media, one finds that it resolves itself into a quibble about "handwriting," for that is all that the technique of painting really amounts to. All that matters is that it should be clearly legible. It is the *manuscript* of the message, and the master no more thinks about his handwriting, of how to shape his alphas and omegas, or how to spell his words than a Shakespeare or a Shaw. Of course the analogy "limps" a bit, because in the pictorial arts, as in carving and modelling, it is more difficult to master one's "hand" and therefore to acquire such skill that the act itself becomes subconscious; but it is the essence of all arts that the "artist" should not have to think about how to get the result he wants—and that result should always be pleasing legibility.

I much regret not being able to conduct the reader personally through the three exhibitions in the Leicester Galleries, because there he might have found illustrations to my text. There is, first of all, Michael Rothenstein occupied with imitations of a childish art, not because it is an original weakness of his, but, I imagine, because he admired the work of the late Christopher Wood. It seems to me a cock-eyed procedure; but it is, or was at least recently, fashionable on account of all sorts of "good" reasons except one: all ignored the fact that the *innocent* art of the child is not only innocent but above all the result of *incompetence*. Show me a Michelangelo or a Rembrandt, or a Van Eyck or a Constable who could produce the equivalent of *competence* to be found in the young Mozart's music, and I will retract all I have said on that point.

The young child writes and spells with difficulty, and it is the same difficulty one finds in his drawing and painting. What the adult admires in those drawings and

paintings was furthest from the child's conscious mind.

In the adjoining room, still at the Leicester Galleries, we have pictures by Anthony Devas, a painter whose works I am often coming across with pleasure in isolated examples. Here they are seen together and not to their advantage. Devas is a sensitive artist who has chosen to follow the *spoor* of the great lions of the past: I mean the Titians, Rubens's and Velasquez's in particular, but not, I take it, the Ettys or Renoirs. Now, when he paints portraits he compares favourably with practically the whole lot of the Royal Portrait Painters, because he is really a painter, knows what colour, tone, harmony and, above all, unity means, and does not shout his head off from the walls. (I think I forgot that particular failing when I praised the general *courtliness* of the 'Royal' artists). But when it comes to the nudes, which here manifestly absorb most of Devas's thoughts, he really cannot—or cannot as yet, at least—measure himself with the great. Beauty unadorned adorned the most—but why? Because it is the outward appearance of all that lies beneath the surface, as well as on it, and so it displays qualities of structure as well as of texture. To be a great painter of the nude one must love the flesh, worship, perhaps, the devil—of that good people are more sure than I can profess to be—and ignore the world—like Renoir in his old age. In other words, every stroke of the brush must be the subconscious response to the fingers of a lover's eye as they play over the surface like the beams of a searchlight, illuminating the subtle changes of the surface which express the underlying structure. I have said "subconscious" because the master trained by long practice foreknows what he will find, where and how best to translate it into pigments. But if Devas is as yet neither a rival of the Old Masters nor of Renoir, he has set himself a much more mature and a much nobler and more difficult task than those who attempt to vie with the effortless efforts of children or the gropings of "Sunday-Painters."

A step into the next room takes us into the exhibition of Ethelbert White's landscapes of the West Country. Ethelbert White, associated for years with the London Group, was one of the protagonists of the Modern Movement, and, unless I am mistaken, swallowed all its most revolutionary theories, especially that of the simplification of form, with gusto. Then, dissatisfied, he confined himself for a period mainly, it seems, to the rendering of simplified beech woods—he will correct this, please, if I am wrong. Now it would be tempting to applaud his return to the academic fold—at any rate, it would please the "die-hards." Nothing of the kind would be true, for although Ethelbert White has become much more "representational" and realistic, and also more varied and subtle in his colour, it is clear to me that he has got where he is now *because* of the long detour he has made via "modernistic" art. He certainly would not have got there by the academic method. His landscapes of the West Country have, it seems to me, added inches to his stature as an artist, and his water-colours, in particular, are now masterly. A little heavy-handed in his oils, such paintings as "Exmoor Farm," "Rocky Pool," "Cool Depths," are very good, though in the last-named, as in his other oils, I don't quite admire his contour formula for rock formations. Such water-colours, however, as "The Mill Pond," "A Summer Evening," "Barton Steep" with its rolling country and

CURRENT SHOWS AND COMMENTS

travelling cloud shadows," or "The Saw Mill," where he has pleasant play with the bending reeds of the mill pond, are, I think, quite first-rate and make him worthy as an independent member of the great English tradition. Why? Because after the exercises in theoretic art of the modern kind he has sought and found a *new freedom*, and his hand now responds subconsciously to the stimulus of the eye and the restraint of the mind.

Modern theories can be extremely dangerous to the guileless artist, though they are never as boring as the "traditional" work of the guileful. That is the thought with which one came away from the shows at the Lefèvre Galleries. I fancy I have once before made some appreciative reference to the paintings of Robert Colquhoun; of the present show I can best repeat with approval what I overheard a young woman saying to her male companion, though with a certain amount of dutiful admiration: "I think," she said diffidently, "he is too much talking to himself; I think he has the reasonable obligation to be agreeable." At that, but without diffidence, I will leave it. Though like Colquhoun, his fellow-countryman, Robert Macbryde, is also an "abstract" artist, and conjures with mandolines and fruit, with women and other "objects of vision" in the Ecole de Paris manner, he is definitely a good colourist, and as a rule a good designer; but whilst it does not pain me to see an unidentifiable fruit or an unusable table-top, it gives me a pain to discover a recognizable human figure hideously distorted in deference to abstract but fashionable theory. On the whole I think that Macbryde, too, is "too much talking to himself"—and that is a bad habit to get into. Mr. John Minton's gouaches and drawings are romantic and attractive in their complicated design, which generally includes—I know not why—a kind of classical figure incident, perhaps introduced, like Corot's "nymphs," to make the subject seem more "artistic." I imagine Mr. Minton is still young and therefore may still find his Self, which is at present a little lost in the maze of his design.

The New English Exhibition, which I had hoped to be able to compare with the London Group, I must now judge on its own merits; but it would have been interesting to see whether the London Group—a kind of successor to the New English, has also abandoned its "revolutionary" aims. In fact, there is nothing to shock anyone's theories of art there, but much to please—mildly. I don't think there is an echo of the stirring times we are living through, in the show, but all exhibitors, so far as I have seen their work (I find I have missed some, for which, in view of my preamble, I hope to be excused), are competent and know what they want, without concealing it from the onlooker. Surely Dame Ethel Walker's "Oil Decoration: Music of the Vales" is one of the best of the many she had done in this mood—or is it that it shows up better? It is an admirably discreet decoration, as good in draughtsmanship as in colour and design. Amongst the paintings attracting most by their well-managed tone-relations are Robin Darwin's Sickert-like "Brasserie" and his "The Young Reader"—good *painting*, that! Elizabeth Polunin has two good portraits, of which "The Young Frenchwoman" is distinguished by the manipulation of dark touches against much bare white canvas which, *inter alia*, gives the eyes of the young woman a curiously telling expression—rather a "soulful" one. Patricia Preece's

"Child Reading" is another good bit of painting in a more restrained manner. On the other hand, Richard Eurich surprises by the insensitiveness of "Wine and Fruit." A similarly curious quality may be seen in the late Lucien Pissarro's "Eucalyptus and Chrysanthemums," which stands out as an incongruity in the little Memorial Group of pictures by that famous Pissarro family's eldest London representative, who, like his father, however, was, to my mind, always a little too "cold" and *detached* in his art. I have only room to mention a few other names represented by good contributions: Sir Muirhead Bone, Lord Methuen, Philip Connard, P. H. Jowett, Hubert Williams, Vera Loe and Richard Seddon amongst the drawings and water-colours; and oil paintings by Charles Chester, L. S. Lowry, R. J. Burn, R. Kanelba and the Club's veteran protagonist, D. S. Maccoll.

P. H. Padwick, B. Fleetwood-Walker, Miss Anna Airy, Miss A. K. Browning and Miss Anna Zinkeisen, Charles Pears, John Cole, and Robert Greenham are amongst the most distinguished exhibitors at the R.O.I., whilst Marcel Ronai, Arthur Burgess, A. van Aanroy, Morgan Rendle, J. Greenup and Norman Wilkinson deserve, amongst others, special mention in the R.I. show.

At the Redfern Gallery one was glad to admire in David Jones' illustrations to the Ancient Mariner a beautiful exploitation of pure line for decorative purpose, and to see again Edward Lear's similar procedure, heightened with colour, in his drawings. There is no "nonsense" about these traveller's records, which are much better than their author believed them to be. Of Edward Burra's designs for "The Miracle in the Gorbals" I am not competent to judge, as I have not seen the Ballet, but I can say this much: they look powerful, original and as if they were *right* for so unusual a subject. As the remainder of the show still included Picasso's "Deux Œufs," I could not face the ordeal.

At Peter Jones' Gallery there were to be seen paintings by Kenneth Martin, who is a good painter rather in the sense in which that is true of Anthony Devas, though the show included no nudes. Martin is seen at his best in his interiors and still-lives, which are admirable in low-toned, harmonious colour; his landscapes, even the sunny ones, already look a little too subdued. Basil Jonzen goes in for bold, rather *brittle*, patterning in which one misses due regard for atmosphere and light. Karin Jonzen's sculpture is very pleasant, especially the rather Maillol-like terra-cotta figures.

Now, before we leave the living, two words about the Firemen Artists. The first is to note that there appear to be no amateurs in it; at any rate, the pictures are all competent records and thus of historical interest; but there is at least one exception: it is Leonard Rosoman—a real poet, who knows that it is not the poet's job to record facts but to express his feelings about them. Thus there is more sinister tragedy in the few facts of his "Burnt-out Interior," his "Hearth Fire," and the almost frightening "Burnt-out Fire Appliance" than there is in the other more factual records; but his pathetic "Lull Period Fire, Peckham," which is unconnected with enemy action, is just as heartrending.

At Walker's Gallery one encountered the many old friends of the lovely, homely, English Water-colour

(Continued on page 139)

ENGLISH PORCELAIN: A CHELSEA RARITY

BY F. SEVERNE MACKENNA, M.A., F.S.A.Scot.



Fig. I. BASE OF A CHELSEA "GOAT AND BEE" JUG, dated 1743, the earliest previously recorded being 1745
In the F. S. Mackenna collection

IT is now eighty-two years since Sir A. W. Franks first drew attention to a Chelsea jug, of the type familiarly known as "goat and bee," bearing an incised mark, *Chelsea 1745*, in addition to the more usual triangle, and since that time, although two or three similarly marked examples have been recorded, it and they have enjoyed the distinction of being the earliest known dated pieces of English porcelain.

Within recent months, thanks to the presence of mind of Mr. J. B. Perret, of Messrs. Delomosne and Son, who at once realized its importance, I have been able to acquire a specimen dated 1743. This is a circumstance of sufficient interest to merit the widest possible publicity. The jug, as will be seen in the accompanying illustration (Fig. II), is of the usual form, and an enlarged view of the base appears above (Fig. I); in addition, for purposes of comparison and interest, I have photographed the bases of this jug and of my 1745 specimen side by side (Fig. III).

It is inevitable, being a "goat and bee" jug, that many will be found who declare it to be a reproduction, since these jugs, almost more than any other type of early English porcelain, seem to have attracted the attention of fakers. Fortunately there are certain well-recognized criteria by which they can be tested for genuineness, and for the benefit of those who may not have an opportunity of examining the actual specimen, I will try as far as possible to go over the most important points, basing my method of approach on the late Mr. Wallace Elliot's paper on "Reproductions and Fakes" in the E.C.C. Transactions, No. 7, Vol. 2 (1939), which has not so far been surpassed as an example of careful investigation in this field.

Paste. Slightly yellow by transmitted light, showing a number

of "pin-holes"; on the base, which is unglazed, there is a slight degree of brown staining along one edge.

Glaze. Colourless, melting, and slightly tending to thickness in the moulded parts, resulting in a softening of the outlines when compared with other jugs; definite signs of having run down from the rim, both inside and out. There is a large ridge of accumulated glaze on the inside bottom.

Form. The goats have long manes, short horns, and small upturned tails; the bee is small and ascending (this is a purely fortuitous position, depending on the caprice of the "repairer." I have three other jugs in which it is descending); the flower petals are convex. While on the subject of form, it may be well to point out that Chelsea undoubtedly possessed more than one "goat and bee" mould, contrary to what Mr. Elliot apparently thought (*loc. cit.*, p. 71). Amongst my examples there are two, both unquestionably genuine, in which the details of the goats' hair differ, and in one of which the scroll above the goats' backs is feathered at its upper extremity; this example also has two moulded flowers additional to the number found on the others.

Marks. The incised marks are considerably less deep than on my 1745 specimen. Viewed through a magnifying glass it is seen that the edges of the incisions, including those of the date, are rough and ploughed-up, showing beyond question that the inscription was done before the piece was fired. Again, in this connection, I do not agree with Mr. Elliot that "a genuine triangle mark . . . always shows rough, ploughed-up edges." I have several triangle-marked pieces, including a coloured "goat and bee" jug, in which the mark seems to have been impressed with some blunt instrument, or at any rate not scratched, as the edges

ENGLISH PORCELAIN: A CHELSEA RARITY

are perfectly smooth. Also where the mark is under the glaze, as in the "crayfish salts," it is very often absolutely smooth, with no sign of ploughing-up. I am certainly of the opinion that triangle marks were both scratched and impressed. In the matter of the actual date, there is not the remotest possibility of reading it as anything but 1743.

Analysis. Following the method of Mr. MacAlister (*Burlington Magazine*, April, 1929, p. 196), I not only verified the presence of lead in the paste but also carried out the drop test for quantitative estimation, the result showing 8 per cent or over, which is completely in accordance with the findings in other genuine jugs.

Coming to a consideration of the significance of the date, I cannot do better than refer to the objections set down in a letter from a collector who has not yet seen the jug, but who is of an unusually sceptical disposition. He voices most of the possible objections under three headings: "the workman just made a mistake and put a 3 instead of a 5, or did it out of ignorance or possibly naughtiness." I submitted these suggestions to a well-known authority, who replied:

"*Mistake.* On what grounds is one to assume that a mistake was made? One does sometimes date a cheque back to the previous year in the early days of January, but it would be a large assumption that anyone could innocently be two years out in his reckoning.

"*Ignorance.* How or why should one assume ignorance? A man who could write the word 'Chelsea' in such a difficult medium in such an excellent copy-book hand could not reasonably be described as ignorant.

"*Naughtiness.* This at least is funny. One assumes the workman to have been a humorist, and one can hear him muttering to himself, 'Ha! Ha! In a couple of hundred years or so nobody will know when the Chelsea factory was founded. I'm going to mark this bit with a fake date just to fox them.' One must assume, too, that the piece then passed out of the factory with the faked or wrong date, without being noticed."

There would seem to be little else to say on the matter, except to add that the known history of the jug carries it back beyond the period when most of the faking of "goat and bees," either in whole or in the matter of adding inscriptions, has been popular. When it came into Mr. Perret's hands the unglazed base was so dirty that the inscription could not with certainty be made out, and it was only after a thorough scrubbing that the date was clearly revealed as 1743. It is in perfect condition, with the exception of chips off the ends of four of the applied leaves.



Fig. II. "GOAT AND BEE" JUG, dated 1743.
In the Author's collection



EDITORIAL NOTE

In view of the importance of this discovery, this article and the note in the following pages by the Lord Fisher has preceded the publication of articles on (1) "The Sèvres Influence on XVIIIth Century English Porcelain Decoration," (2) "Named Services of Dr. Wall, Worcester," and of (3) "Some Controversial Ceramic Attributions," all of which will appear in later issues of APOLLO.

Fig. III. BASES OF TWO
"GOAT AND BEE" JUGS,
dated 1745 and 1743
In the Author's collection

SOME NOTES ON THE 1743 CHELSEA JUG

BY THE LORD FISHER

THE recent discovery of a "Goat and Bee" Jug incised under the base with the name Chelsea and the date 1743 raises some interesting questions.

In a paper on "Reproductions and Fakes" read before the English Ceramic Circle on November 16, 1937, the late Wallace Elliot went very fully into the subject of these Jugs, of which he had made a very careful study. He had examined at least twenty specimens both genuine and spurious, having had no fewer than nine on the table before him at one time when he visited Kilverstone, where six of them repose.

He distinguished three distinct models:

- (1) Those in which the horns of the Goats are quite short, and the petals of all the flowers are moulded convex.
- (2) Those in which the horns are long and moulded in low relief, and the petals of all the flowers are moulded convex.
- (3) Those in which the horns are long and moulded in full relief, and the petals of the flowers at the top, just below the lip, are concave; the remainder being convex as in the other models.

The first group he unhesitatingly passed as definitely genuine Chelsea. The second group he declared to be definitely spurious, and he believed to be Coalport. The third group puzzled him very much.

The paste of what he considered an original Chelsea example shows by transmitted light a slightly yellow tinge, and has semi-transparent specks, usually known as pin-holes. It responds easily to the file, and the surface colour has a warm tint. The short stumpy tail should stick out at right angles, the shaggy mane should touch the ground, and the Bee should not be too large. It may be creeping up or it may be creeping down.

The paste of examples falling into the second group is almost colourless by transmitted light, there are no pin-holes, the surface colour is hard, cold and glittering, and the file will only make an impression with difficulty. These reproductions do not show the refinement characteristic of the true Chelsea examples.

The paste of those coming within the third group shows wide variations. Some show traces of the lead oxide that is always found in group one, some do not; some have pin-holes, some have not; some have a cold appearance, some are warmer in colour.

The paste of the 1743 Jug conforms to all the requirements of group one, and it appears to be genuine Chelsea. The edges of the incisions under the base are smooth and ploughed-up; which is how they should appear, in the view of the late Mr. R. L. Hobson, C.B. This is common sense, as the tool employed to make the incisions while the paste was still in a moist condition would push out the displaced paste slightly above the level of the flat base. The cutting instrument that would have to be used to make an incision in the paste after it had been fired would of necessity leave a chipped edge, when viewed under the microscope. Mr. Elliot on the occasion of his lecture showed one of these faked triangle marks, where the tool used had slipped out of the groove it was making, and had caused scratches on the adjacent surface. When Mr. Elliot said the incisions should show a "rough" and ploughed-up edge he did not mean "roughness" in the sense of chipped and prickly, but "roughness" in the sense of being uneven and ridged.

The question now arises as to who made this 1743 Jug, and for that matter, who made the 1745 Jugs? Could they have been made by Nicholas Sprimont, with the financial backing of his non-entire silversmith friend Charles Gouyn? Diligent research has shown that Sprimont was born at Liège on January 11, 1716, and that he came to London about 1741. He entered his name at Goldsmiths' Hall in January, 1742, and in 1743 he was renting a house on the north side of Compton Street, Soho, rated at £36. In 1745 he took over a small backshop, rated at £3. He continued in occupation of these premises till Christmas, 1748. The rate-books for Chelsea are unfortunately missing for the years 1741-1748, having been probably borrowed by some earlier investigator and never returned. But existing Chelsea rate-books show that in 1747 Sprimont was occupying one half of Monmouth House, which had been built by a Mr. Chase across the north end of Lawrence Street, Chelsea, at the beginning of the XVIIIth century, in the year 1704.

What took him to Chelsea? Among the Lansdowne MSS.

preserved in the British Museum is an anonymous document entitled "The Case of the Undertaker (a too literal translation of the French word *entrepreneur*) of the Chelsea Manufacture of Porcelain Ware." Internal evidence shows that it was written at some date between 1752 and 1759; and it was obviously put out by Sprimont in his endeavour to tighten up the imposition of the duty of 8d. per lb. on imported foreign porcelain; especially Dresden, which was coming in "as for private use," largely through the German Embassy; to the extreme detriment of the Chelsea factory, which, being a private undertaking, found it difficult to compete with a rival subsidized by Royalty.

This document includes the following illuminating passage:

"This Undertaker, a silversmith by profession, from a casual acquaintance with a chymist who had some knowledge this way, was tempted to make a trial, which, upon the progress he made, he was encouraged to pursue with great labour and expense; and as the town, and some of the best judges, expressed their approbation of the essays he produced of his skill, he found means to engage some assistance."

He goes on to say that the last winter he had "sold to the value of more than £3,500, which is a great deal; considering the thing is new," and that he was employing "at least one hundred hands, of which is a nursery of thirty lads taken from the parishes and charity schools and bred to designing and painting."

Who was the "chymist who had some knowledge this way"?

In the Journal Book of the Royal Society, under the date February 10, 1743, appears the following entry:

"Mr. Bryant, a stranger that was present, shew'd the Society several Specimens of a sort of fine white Ware, made here by himself from native materials of our own country, which appeared to be in all respects as good as any of the finest Porcelaine or China Ware." Thanks were ordered for this communication. The fact that the ware he showed was made by himself shows that Mr. Bryant was capable of modelling it; and he is perhaps the same Thomas Briand who, according to the late Dr. Bellamy Gardner, was modelling for the Bristol factory many years later. A further record at the Royal Society describes him as "Thomas Briand," and states that he was introduced by the Secretary, Dr. Cromwell Mortimer, M.D., who himself was a resident of Chelsea.

There are many references to Chelsea in the middle of the XVIIIth century in the diary of Peter Kalm, a pupil of Linnæus, and a lecturer on botany in Sweden. In his diary for April 22, 1748, he mentions that "in the evening I was at the house of Dr. Mortimer," where he met George Edwards, who wrote and illustrated the book on the "Natural History of Uncommon Birds," from which Sprimont was soon to make his great set of raised-red-anchor Birds. Kalm noted at Chelsea the rich crops in the market gardens, but he makes no mention of the porcelain factory then in its struggling infancy.

A great number of Huguenots had settled in Chelsea, where many of them were engaged in market gardening alongside the King's private road. Dr. Mortimer would get to know many of them, no doubt, in the course of his practice; and as these Huguenots stuck together very closely, it may have been through some of his patients that he got to know of the Huguenot Thomas Briand, if he was working in Chelsea. There certainly seems to be a probability that Briand was the "chymist" in whose porcelain experiments Sprimont (also a Huguenot) became interested; and the fact that Sprimont came to Chelsea substantiates the supposition that Briand was working there. It has always been a source of wonder how such a perfect article as the "Goat and Bee Jug" of 1745 could have been produced at such a date by Gouyn and Sprimont. Now we have the date put back another two years! It is agreed that these Chelsea Jugs must have been made by some craftsman who was familiar with the technique of one of the French factories, probably St. Cloud. Writing in 1698, Dr. Martin Lister, afterwards physician to Queen Anne, recorded that he had visited the St. Cloud factory and had there seen "pottererie with which I was marvellously well pleased, for I confess I could not distinguish between the pots made there and the finest China I ever saw." This description is curiously anticipatory of the claims made for Briand's ware of 1743, which

"when broken appeared like broken sugar and not like Glass as the Dresden ware does." That description tallies with the early Chelsea ware. It is highly improbable that the Gouyn-Sprimont combination could have made this 1743 Jug, let alone those marked 1745. Gouyn was always a Soho silversmith, from 1737 or earlier till he died in 1784. Sprimont's silver mark consisted of the script letters N S surmounted by a star, and this is found, among other pieces, on two fine sets of sauce boats, one of them in the Royal Collection at Windsor, bearing the date-letter of the year 1745. Professor Church, too, has pointed out in his booklet on "English Porcelain," published for the Victoria and Albert Museum in 1911, that the 1745 Jugs are clearly by no means first attempts; on the contrary, they show that the manufacture had attained a high standard of excellence.

If such a technically perfect article as this 1743 Jug could be produced at Chelsea as early as 1743 it follows of necessity that a porcelain workshop must have been established there some time previously. Professor Church has suggested that Briand was the predecessor of the Gouyn-Sprimont regime, and the discovery of the 1743 Jug confirms this suggestion. Someone must have been making artificial porcelain at Chelsea while they were still busy working on silver in Soho, and it is almost a certainty that it must have been Thomas Briand.

The adoption of Professor Church's suggestion that Thomas Briand was making artificial porcelain at Chelsea before Gouyn and Sprimont came along would solve the puzzle which confronted Wallace Elliot in dealing with his third group of Jugs. This is what he said: "This group may be genuine, but if so, what is the explanation of the change of modelling? I can see no reason for Chelsea making this change." If we assign to Thomas Briand all the Jugs of the first group, including this one of 1743, and those dated 1745, and give those of the third group to Gouyn and Sprimont, we have solved Elliot's problems, both as to variations in the paste and change in the modelling. A beginner like Sprimont would lose much of his ware during the hazard of the firing, and would be constantly striving after a more manageable paste. The fact that Sprimont's name appears among the rate-payers in 1747, and that there is no mention of Gouyn, shows that Gouyn had already retired from the enterprise.

The Authorities of the Victoria and Albert Museum are notoriously averse to accepting any assertions that are not substantiated by adequate proof. For instance, it may surprise readers to hear that they are not prepared to admit that Sheraton ever made any furniture himself! He published a book which he called "The Cabinet-Maker and Upholsterer's Drawing Book," but there is no evidence that he ever possessed a workshop of his own. Thus Professor Church's suggestion about Briand must carry considerable weight, appearing as it did in one of the Victoria and Albert Museum Handbooks. Our information about the early days of artificial porcelain manufacture at Chelsea is so nebulous, owing to the unfortunate purloining of the relevant rate-books, that we are bound to indulge in a certain amount of speculation; but students are advised to banish from their minds all names other than those of Thomas Briand and Nicholas Sprimont, until further evidence is forthcoming.

CURRENT SHOWS AND COMMENTS

(Continued from page 135)

school, from Gainsborough and Turner down to the seventies of the last century. A new discovery to me, at any rate, was the work of G. H. Dodgson (1811-1880), which, represented by some dozen examples, is in many of them quite admirable, a little Cotmanesque in simplicity, but if with less pronounced pattern, with more suggestion of atmosphere.

At Tooth's Gallery, the Guardis and Canalettos are the *pièces de résistance*. Historically interesting are A. F. van der Meulen's "Courtrai 1667," showing the French Army on the march with, of course, Louis XIV on a Wouvermanish white horse, taking the centre of the stage; and Lambert de Hondt's "Siege of Dunkirk, 1658," another battle of the dunes, but a very different one, for there are no signs of shot or shell, only beautiful marches in massed formation. My personal choice, however, is Magnasco and his "Imaginative Landscape," which

reminds me more of El Greco on the one hand and Vlamincq on the other than of any other "school."

Watteau, Pater, Fragonard, Corot, Daumier, Courbet, Manet, Monet, Bonnard, Boudin and Seurat are amongst the great names that inaugurate Messrs. Wildenstein's reopening in Bond Street. Monet's rather dull "The Rock" is interesting as having belonged to Clemenceau. The early Corots are delightful; but my personal preferences are for Manet's "Jetty at Boulogne," and at the other end of the scale for Philippe Mercier's Watteau-like "The Walk," not as good as his master, but with a soberer, less colourful and therefore attractive, individuality. Mercier, a son of French parents, was born in Berlin, became attached to the household of the Prince of Wales, lost favour with his patron, and, settling in London, made a living out of painting pictures in Watteau's manner.

Our picture, a sensational portrait chosen from the Royal Portrait Painters', will not find everyone's approval, but it seems to me an admirable, perhaps subconscious, satire on the *portrait de parade*. There are the obligatory draperies, and though the obligatory column is omitted, the effect is that of an almost regal pomp. There is the "staff of office" or the sceptre in the shape of an umbrella (which now has acquired a new symbolic association here probably irrelevant), and there is also, if you look for it, the equivalent of the crown or coronet. Nevertheless, the portraitist has remained unflinching in his characterization down to the fingertips of the delicate, nervous, sensitive hands. Captain Jasper Plowden, a son of a well-known London magistrate, is an Admiralty Courier.

COVER PLATE

On September 22 last the Netherlands Information Bureau opened a small Exhibition of twenty-two Dutch paintings of the XVIIth century at the Liverpool University School of Arts, the whole of the pictures having been kindly loaned by Mr. J. E. Fattorini, of Bradford, and his family. The cover plate of this number, viz., a reproduction of Pieter de Hoogh's "Court Yard with a Girl" was chosen by us from the Exhibition; it was painted in 1656 or 1657 in his second Delft period, and was formerly in the collection of Lionel de Rothschild, and has never been reproduced since it was illustrated by Messrs. Sotheby's, when they sold the collection at Lord Rothschild's house in Piccadilly, and when it was bought in for the family for £17,500. This sale was the first to be broadcast by the B.B.C. It is generally supposed that Pieter de Hoogh's work was influenced by Jan Vermeer of Delft, but during de Hoogh's finest years, 1655-1665, it is difficult to say which is the greatest Master. As de Hoogh was Vermeer's senior by three years, it may well be that Vermeer was influenced by de Hoogh. At any rate, they must have been in close touch, the connection being shown most clearly in the choice of subjects, such as the Goldweigher, 1664, by de Hoogh, and the Pearlweigher by Vermeer. Not knowing the date of the picture by Vermeer prevents our solving the problem. Only about forty pictures by Vermeer are known, and about the same number of outstanding works by de Hoogh. The picture illustrated on the cover, sincere and homely in composition, its simplicity of colour with the atmosphere of Delft, ranks with the best that de Hoogh or Vermeer has painted.

CHINESE ART (EIGHTH ARTICLE) PAINTING—III

BY VICTOR RIENAECKER

The previous articles in this series appeared in *APOLLO* for December, 1943, February, March, April, May-June, July, September, October and November, 1944

THE Sung period (960-1280 A.D.) is perhaps the most interesting and significant in the history of Chinese painting. For an understanding of its development, it is necessary to trace its roots in the remote Chou period (1122-255 B.C.). In that period, the aesthetic ideal expressed latent energy, a balance of forces inherent in the substance itself and diffused through it; we are made conscious of threatening potentialities within concrete and plastic forms. After manifesting itself with almost paroxysmal force in Ch'in (Tsin) (255-206 B.C.) art, this energy assumed a graphic or linear form suggestive of movement. Decorative motives were living creatures, full of action and speed. Their form, action and speed were expressed in lines moving within the same plane. In Monsieur Vignier's phrase, this art was "*un pur graphisme*."

There followed a phase of political and mental upheaval, comprising three centuries of social convulsions and invasions.

The art of this time exhibited a new concentration of energy, a sullen, confused, uncontrolled kind of energy. It was a forceful and realistic art, embodied in animated forms, recalling that of the Chou period, but of a more extravagant character. This was succeeded by the naturalistic glyptic art of the T'ang dynasty. The realistic T'ang art differed from that of the Han dynasty (206 B.C.-220 A.D.) in that it abandoned the linear convention confined to a single plane, becoming plastic and expressing itself two-dimensionally. Its new realism no longer indicated restrained and concentrated power. The effect of action—the play of muscle and extravagant gesture—was exploited as an end in itself. The static, dignified effect of power soon turned into a mere empty parade of conscious force. Beasts, birds, and warriors were made to assume all manner of strange and fantastic attitudes, often reaching to the rhetorical and inflated.

In this phase, the evolution of the Chinese aesthetic ideal had reached completion on the material side. It had said all it had to say; and, from thence onward, could only repeat commonplace themes devoid of genuine inward vitality. Yet Chinese art not only did not expire at the end of the T'ang period: it continued with a renewal of life till the eighteenth century. After the fall of the T'ang dynasty another renaissance gave rise to the ceramic and pictorial art of the Sung dynasty. What was the secret of this revival, not only in the expression of art, but in the faculty to which it made its appeal? The material ideal of the previous ages was now followed by one based upon a newly awakened spiritual faculty, and the forms and forces of the outer world became simply the media for its expression. The Sung period, in fact, witnessed the spiritualization of the Chinese aesthetic ideal.

To some extent the elements of this transformation had already been evident during the period of the T'ang and Six Dynasties. While the vogue of realism was still at its height, the famous roll of Ku K'ai-chih, now in the British Museum, shows an allusive style of painting in which, for example, the female figure was employed as the symbol for an idea. T'ang poetry is particularly instructive in this connection; for it heralded an attitude of mind that found its fullest expression in Sung painting. The T'ang poets, Li T'ai-po or Li Po (701-762), Tu Fu (712-770), Wang Wei (699-759), T'ao Han, and Po Chü-i

(772-846), were seeking not the world of concrete forms, the real universe, but its idealized reflection, which European romanticism was later to call "the soul of things." This new attitude was in part due to Buddhist mysticism. We have only to read the T'ang poets to realize what they owe to the dreams of Mahāyāna Buddhism. But it would be wrong to suppose that this influence was entirely of Indian origin. Mahāyāna Buddhism taught in the Far East in the VIIIth and IXth centuries had already become to



SCENE FROM "THE ADMONITIONS OF THE FEMALE HISTORIAN," BY KU K'AI-CHIH

One of eight scenes painted on a long roll. Though of so early a period, there is nothing primitive about the workmanship: on the contrary, the painter has perfect mastery over his materials, and his delight in it overflows in the exquisite modulations of the brush with which the floating draperies are expressed. For beauty of sweeping yet sensitive line, few paintings in the world approach this. Yet charming touches of actual life prevent the art from being over-calligraphic. Note the rebellious gesture of the boy undergoing his toilet; note also the sense of dignity, of refinement—still more apparent in other scenes of the roll—pointing to an age of culture. Chinese art must have been flourishing for many centuries before work so mature as this could be produced. As writers on the subject have assumed that no work of this period remains, and have conjectured that only rude beginnings existed before the introduction of Buddhism and Indian art, this painting of Ku K'ai-chih is of extreme importance to students as well as of high aesthetic value. Even if it be disputed that we have here the actual handiwork of the artist, it must be a very early copy, giving his style in all essentials. No one can now prove the point; but the evidence of documents and seals, no less than the mastery of workmanship, are all in favour of its authenticity.

The roll, with its dark ground, presents enormous difficulties to photography; hence the painting can only be imagined from the reproduction.

LAURENCE BINYON

In the British Museum.

a very large extent Chinese. Moreover, India itself was then in process of abandoning Buddhism, which, on taking root in Chinese soil, assumed a changed aspect, resulting in what was virtually a new religion, unknown to Indian Buddhism, called Amidism. The ancient native mysticism and sense of poetry, grounded in Taoism, were now to inspire its manifestations quite as much as the themes, whether of dogma or legend, once imported from Sanskrit lands. We have only to compare an Indian Buddhist poem—for instance the *Lalitavistara* or the *Bodhicaryavatara*—with the poetry of the Buddhist literati of the T'ang age, such as Po Chü-i or Liu Tsung-yüan. In the Indian poems, on the one hand, we have a delightful poetry, rich in every subtlety of feeling and sensuous delight, but, whether in one sphere or the other, appealing to a plastic sense which makes India appear to us like another Greece, a tropical Greece eschewing the "golden mean." Among the Chinese, on the other hand, we find a poetry which is a record of subtle impressions that seem to shrink, not only from profusion, but even from too concrete a materiality: a poetry of impressions, powerfully but briefly recorded, barely hinted at before they become blurred; a poetry which, instead



A LANDSCAPE, BY CHAO LING-JANG (CHAO TA-NIEN)

The Sung age was one of the few ages of the world which have had the intellectual character we call "modern." This is most marked in its conception of landscape. Not till the XIXth century in Europe do we find anything like the landscape art of China in the Sung period—a disinterested love of beauty in nature for its own sake, regardless of associations imposed by the struggles of existence. Europeans till the XIXth century looked, with few exceptions, upon mountains as "horrid crags," suggestive only of cold discomfort and possible brigands. To the Sung artists and poets, mountains were a passion, as to Wordsworth. The landscape art thus founded, and continued by the Japanese in the XVth century, must rank as the greatest school of landscape which the world has seen. It is the imaginative picturing of what is most elemental and most august in nature—liberating visions of storm or peace among abrupt peaks, plunging torrents, trembling reed-beds—and though having a fantastic side for its weakness, can never have the reproach of pretty tameness and mere fidelity which form too often the only ideal of Western landscape. The grandest examples are least amenable to photography. Its pensive feeling and delicate naturalism must surprise those acquainted only with the degeneration of China's art; it has the "intimacy" which we find in the art of men like Corot.

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Reproduced from "The Kokka" magazine, Tokio.

of seeking concrete expression, as it did in India, by descending from its metaphysical inspiration into the material world of images, seems to be for ever ascending the transcendental path from its starting-point in reality towards its bourne in the immaterial. Although T'ang poetry profited by the enrichment of its sensibility afforded by Buddhist themes, nevertheless its mood of ecstasy in the presence of nature is a purely native attitude of mind, as is evident when we recall the poetic flights of the Taoist Fathers previous to the introduction of Buddhism into China.

This unique attitude of mind is one of the most constant factors in Chinese thought. In Chou bronzes, we find an ideal of art of an immanent and potential order, consisting in a sense of the mystery diffused through things and of latent cosmic forces. It distinguishes the Chinese æsthetic ideal from those of all the other classic civilizations—whether of Egypt, Chaldeo-Assyria, Greece or India; for the latter clothe themselves in shapes which are concrete and finite, expressing themselves in animal, and, in their final and supreme phase, in anthropomorphic, forms. Just as in primitive times the bronze-founder had been content to leave the onlooker to divine the scattered elements of the *t'ao-t'ieh* in his metal poem, so the Sung masters of paintings in wash, by a line no sooner begun than swallowed up in mist, allow us a brief glimpse of the infinite distances in which the soul of the landscape lurks. But this new conception of mystery, a conception of the underlying nature of things, so preponderantly spiritual and so little sensuous in character, was compelled to discover a totally different manner of expression. For instance, instead of the mask of terror in which the early bronzists thought they glimpsed the riddle for an instant face to face, we see how, after ages of Taoist ecstasies and Mahāyānist tenderness, the T'ang poets and their counterparts in painting, the Sung painters, discerned the soul of the cosmos in the lines of a landscape



AN ARHAT AND AN APSARA.

Attributed to LI KUNG-LIN (LI LUNG-MIEN)

A magnificent example of the religious painting of the Sung dynasty, whether actually by the hand of Li Lung-mien or no. The reigning qualities of this art—serenity and grandeur expressed by means of a rhythm of fluid lines building up a majestic composition, apparent also in the calm and super-human figures—denote a period of climax, similar to those from which Phidias and Raphael were produced. In such periods the energy and force of a previous age have attained balance and harmony, which in their turn have not yet given way to insipid grace and mannered skill. Grand in design, this picture loses vastly without its colour—the faint lilac and dull blue of the draperies of the saint, the sudden edge of crimson on the robe of the nymph, answered by the red of the lotus which she carries, glowing from the low-toned silk.

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bathed in mist and lost in infinite distances. These landscapes do indeed interpret the face of the world. The changing and ephemeral outward form is made to express the universal essence. The more the face of waters, mountains and valley is blurred with haze and softened by distance, the more easily does it become possible to divine the cosmic essence which animates it. The primitive mystery of terror is transformed into a metaphysical mystery. Terror before the unknowable Tao becomes a passionate striving for communion with It.

L. Cranmer-Byng has written: "Chinese Taoism and Indian Buddhism profoundly modified by its contact with native thought are the parents of Sung art." According to the Taoist, there is no dead and lifeless matter, since the divine energy of Tao permeates all. The early Chinese conceived of Heaven as the spirit, and hence the reality; while Earth is the form, and hence

the appearance. There are three Tao—the Tao of Heaven or Ti'en Tao, the Tao of Earth or T'i Tao, and the union of the two produces the Tao of man or Jin Tao. The activities of the humblest things are hidden; it is the duty of the artist to bring them to light, to transmute them as a potter transmutes clay, by mixing, by the use of the potter's wheel, by coloured glazes, and by firing. It was a great fusion of the spiritual and the material. The Tao of Man responding to the Tao of Earth. Thus Taoism furnished the basis for the new æsthetic ideal, while the transplanted Buddhist creed sought to make it realizable. L. Cranmer-Blyng points out that, "With such an outlook on the Universe, it is small wonder that the Sung artist delighted in landscape above all other subjects."

In the formation of this new æsthetic ideal, spiritual in principle and impressionist in its mode of expression, it was the poets who led the way for the painters to follow. T'ang poetry was the great inspiration of the Sung painters; while in its turn Sung poetry was reflected in Ming landscape art.*

In the works of T'ang poets, Li T'ai-po and Tu Fu, or the Sung successors, Ou-yang Hsiu, or Ngou-yang Hsiu (1007-1074) and Su Shih (1036-1101), may be found most of the themes that are illustrated by the Sung painters.

The poet Li T'ai-po makes us conscious of the transiency of all things, symbolized by the flowing waters of a river: "All things flow by together, both events and men, like these unresting waters of the Yang-tze on their way to lose themselves in the sea." Or, again, he conjures up the vision of hazy distances among the mountains and of the mystery that emanates from them: "Evening having fallen, I descend from the mountain with its bluish hues; the mountain moon seems to follow the walker and bear him company, and if he turns round to see how far he has come, his glance is lost in the mists of the night."

The poet Tu Fu evokes a sea-piece, the equivalent of which we find in many a Sung monochrome landscape: "To the south the mountain rises abruptly from the limpid mass, and its reflected image plunges trembling into the waters and darkens them. But the sun is sinking, the boat glides with a slight plashing sound past the pagoda with its pavilions which pierce the clouds, and soon the moon shows herself and in her turn mirrors herself in the lake."

In one poem, Wang Po (died 618) meditates on a deserted old palace, a subject often depicted by the Sung painters: "No one visits the palace now save, in the morning, the mists of the river-banks, and at night the rain, which frets the blinds into tatters. Idle clouds float slowly by, mirrored in the limpid waters. How many autumns have already passed over this palace? . . . The young King who lived here would gaze as we now gaze upon the great river which for ever rolls its deep, silent waters."

Yang Ch'iuang (died 690) tells of the old fisherman who spends the night stretched on the rocks on the western shore: "So soon as day breaks, he kindles bamboos and draws water for his frugal meal. The morning mist rises, the sun appears, the countryside is still deserted; already he is in his boat, striking the green waters with his oars, and uttering the boatman's cry. With a glance he has scanned the horizon and abandons himself to the current without a care, as the clouds abandon themselves to the caprice of the wind, running and chasing one another above the mountains." This subject, also, of the old fisherman on the edge of the shore or in his boat amid the infinite distances of a seascape, was a favourite theme of the Sung artist.

Do not the lines of Wang Wei—

"Obliquely the sun sets on the village
The lanes are full of sheep and cattle going home;
The gnarled peasant waits for his herds boy son
Leaning on a staff before the door of his thatched hut."

or Chien Ch'i's

"Mountain gullies and ravines lead to a thatched cottage,
Misty clouds rise before the doorway curtained by
creepers,
The bamboos are admirable when fresh with rain";

or Wên Ting-Yun's

"A vast expanse of waters without a ripple or wave facing
the setting sun,
A rugged island stretching away to join the blue foot-
hills";

or Tu Fu's

"Before the temple of Chu-ko Liang stands an old cypress.
Its stem is like green bronze and its roots like rocks"



TIGER, by MU CH'I (MUH-KI, Jap. Mokkei).

In Chinese art the Tiger is not merely a wild animal, but one of those great traditional symbols the meaning of which is fluid rather than fixed, acquiring new phases of significance in the fluctuations of a nation's mind. It is usually painted as a pendant to the Dragon, and seems to stand for the elemental force and rages of nature opposed to the infinite soul: "the tiger roaring his incessant challenge to the unknown terror of the spirit" (Okakura, "Ideals of the East"). With this symbolism in mind we can afford to waive the claims of naturalism, and accept the artist's conception, portraying certainly a beast that is alive and careful with all the tiger's sullen and boundless fury, compressed in the slow drag of the contracting body, the laid-back ears, the quivering tail. The glimpse of wild rainy landscape, tossing boughs and leaping torrent, is full of the Sung character.

LAURENCE BINYON

In the Collection of Arthur Morrison, Esq.

—do not these, and many more, conjure up the painted poems of a score of Sung artists?

Painting and art criticism were always very closely bound up with the Chinese philosophy of life. They reflected in more or less degree the same ideals as those which inspired philosophic and religious thought; and therefore they cannot be fully understood without some knowledge of the latter. A natural consequence of this was that appreciation and criticism of painting never became simply problems of formal analysis, as they have done in the Occident, but, in China, and also in Japan, they were the means of approaching the religious beliefs of the artists and the actual ways of interpreting the spiritual or emotional impetus behind the visual creation.

* This interesting idea and its implications were skilfully developed by René Grousset, Director of the Musée Cernuschi, and Hon. Director of the Musée Guimet, Paris. See "The Civilizations of the East: China"

THE HOUSING OF OLD FURNITURE—Part IV

BY LIEUT.-COL. SYDNEY G. GOLDSCHMIDT

MANY people are deterred, quite wrongly, I maintain, from collecting old furniture or even furnishing with old furniture because they live in a modern house and consider the background unsuitable. Before making any sort of a decision one should ask oneself, "What are the alternatives?" Either a house must be found of the same period as the furniture or modern furniture must be bought. The former of these considerations may seem to depend on a somewhat remote contingency, although I may say I have, quite by chance, found and lived in three "period" houses. The first, in 1896, was a mid-XVIIIth century house with original porch, fire-places, fan-lights, windows, woodwork and a delightful stone staircase. Of course, the plumbing and central heating had to be brought up to date (this is a simpler undertaking than it sounds), and this small house

"feature" known to the Victorian builder. My architect, a great admirer of XVIIIth century domestic architecture, made an ingenious transformation, cutting off the gables, replacing and respacing the windows, veneering the



Fig. I. KERFIELD HOUSE. Before alteration, "a hideous Victorian yellow brick villa"

turned out the most comfortable a man could wish for. We had to make our own electricity, but even that need not put one off. I have had to instal this home lighting in three houses, but in each instance when I was faced with major repairs and renewals the public supply had become available and I was able to sell my plant for more than it cost me to rewire for lighting and add a heating system; the latter being outside the range of a private plant.

I am sorry to say that the first of these houses, a delightful Georgian house, has now been pulled down, but the fire-grates, fan-lights, etc., are, judging by the price they brought, still in service elsewhere.

My second house was a "reproduction"; it was too much to expect to find another period house just when and where I wanted it, so having decided that the "where and when" were the two most important points, I bought a hideous Victorian yellow brick villa on a chosen site, with gables, corners and every ornamental

Fig. III. KERFIELD HOUSE. The Garden Front after alteration—with every appearance of a Georgian house, the date, a puzzle to future generations



Fig. II. KERFIELD HOUSE. The Eastern Front after alteration. A metamorphosis—gables cut off, windows respaced, parapet added and ugly slate roof obscured





Fig. IV. THE ENTRANCE FRONT of LANGLEY PARK "has suffered from 'improvement' by the addition of an incongruous XIXth century porch and replacement of small frames by large plate-glass window panes"

whole with red brick with an added cornice, coigns and a parapet to hide the ugly blue slate roof. The result is a Georgian house, the date of which will puzzle future generations. Figs. I, II, and III show the original house and its metamorphosis.

My next venture was a Queen Anne house, what is generally known as a "Rambling House" much added to, with a result picturesque but not very convenient, for here I had not only to cope with a private electric installation but a private water supply also. However, a certain amount of building began to take place in the neighbourhood, and each new cottage and farm dug



Fig. V. LANGLEY PARK. The Ball-room, "marred by a XIXth century ceiling and fireplace"

its well just sufficiently deep to draw from mine, and then the two drought summers of 1931 and 1932 finished my already meagre water supply till at last I was faced with a completely dry well.

My next house is my present one, called in the old Ordnance maps "Mount Pleasant," but now renamed for many years past Ollerton House, called after our diminutive village. It is a very small Queen Anne house; all the nine rooms are nearly square and of the same size, 14 ft. x 13 ft. The dining-room has the original Queen Anne pine



Fig. VI. LANGLEY PARK. The Saloon, "the most ornate room, but not out of keeping with the spacious days of its creation"

THE HOUSING OF OLD FURNITURE

panelling. The date on the stone slab in the gable is 1741. To give point to my argument, I must add that there was an interim of a year when we took an ultra-modern house, so modern, in fact, that it could be called a freak. But we simply painted all the interior walls and tiled hearths, etc., apple green, and installed our antique furniture, and very well it looked, almost as satisfying as it used to be in the other surroundings.

In my present articles I propose to "go one better" than with any of the four examples described above, with an account of a beautiful house dating from George II, decorated and furnished by contemporary artists and craftsmen. By the kind permission of Mrs. Beauchamp, I am able to give an illustrated account of Langley Park, Norfolk, built between 1740 and 1750. However, as there is an inevitable time-lag between the style of a country house and one designed,



Fig. VII. LANGLEY HALL. Dining-room, "although restful has a festive air"



Fig. VIII. LANGLEY HALL. Dining-room Chair, circa 1750. "Unusual pattern and with original green Morocco covering"

built and furnished in London, this must be taken into consideration. It is difficult to fix the exact lapse of time before the change of fashion reached the country from London, but I feel it is approximately correct to date a house or piece of furniture 25 years later if it is a country-made piece and does not exhibit the superlative workmanship of the town-made specimen. In my opinion, therefore, Langley Park is a Queen Anne mansion, late of its period, as the somewhat narrow windows show, and the furniture, although tradition says that some of it was actually made by Chippendale's firm, much of it is also later than Chippendale. There are some who claim to have seen Chippendale's actual bills for much of the furniture, but unfortunately these cannot now be found.

To give a few bare details of the house; it stands in an estate of 5,000 acres. In style it is of the simpler form of the Palladian school.

The garden front is unaltered, but the entrance front (Fig. IV) has suffered from "improvements"; at some time a somewhat incongruous XIXth century porch has been added, and, further, most of the small original window frames have been taken out, to be replaced by large plate-glass panes. The material of which the house is built is red brick, and was at one time plastered. But this covering is wearing thin and the walls now present a grey surface, not nearly as pleasant as the good old red brick would have been.

The architect was one Mathew Brettingham of Norwich, who owes his fame principally to having built Holkham Hall for the Earl of Leicester and to having published a book on the subject entitled, "The Plans, Elevations and Sections of Holkham in Norfolk." The interior of Langley is designed like most of the Palladian houses, one room opening off another and connected by a central hall. The saloon (Fig. VI) is the most ornate room in the house, and here stucco ornament, statuettes and busts in full relief, bas-relief and oil paintings



Fig. IX. CHIPPENDALE BOOKCASE, circa 1750. "The carved beads and moulds are an over-elaboration, reminiscent of the days of 'the more carving the higher the price'"

combine to make a restless whole. Nevertheless, the general effect is grandeur not out of keeping with the spacious days of its creation, however out of place to-day.

The ballroom (Fig. V) has been somewhat marred by a XIXth century ceiling and fireplace.

The library is certainly a pleasant room, but here again the mural decoration must be described as "busy." There is an elaborate ceiling, a dado painted to form contrast with the walls, the chairs, some gilt, some carved mahogany, some fine bookcases and an overmantel with a mirror and an oil painting.

The decoration of the dining-room (Fig. VII) is, to my mind, the most restful, and has, what is even more important to-day, a festive air. I call special attention to the chairs (Figs. VII and VIII) an unusual pattern, but beautifully executed and with the original green Morocco

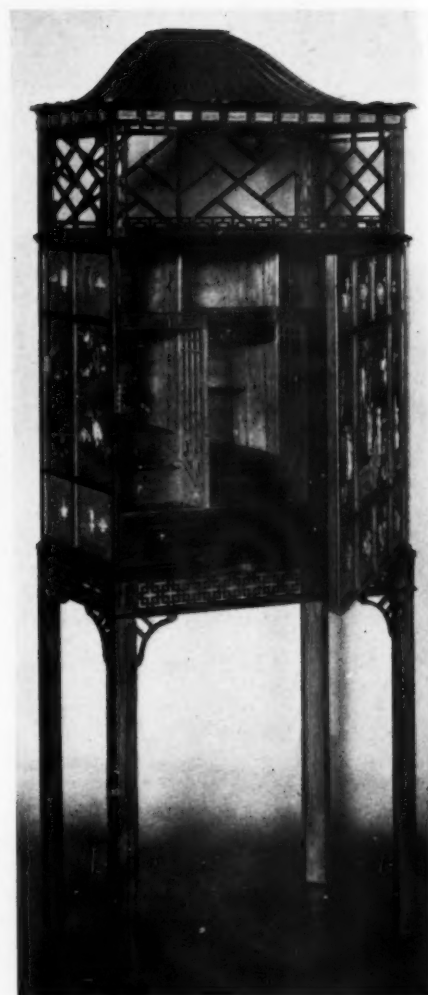


Fig. X. CHIPPENDALE CHINA CABINET "in the Chinese Taste," circa 1760. "We look in vain for a carved mould here"



Fig. XI. A Side-table with marble top. Circa 1740. "An elaborately carved example without a false note anywhere"

THE HOUSING OF OLD FURNITURE

Fig. XII. A Side-table with marble top, circa 1750. "The introduction of the realistic eagle heads is a disturbing feature"

coverings. The upholstered backs are very much more comfortable than the carved splats that superseded the plain splat of the earlier Queen Anne chair so cleverly curved to fit one's back. The bookcase (Fig. IX) would be described to-day as pure Chippendale, although the carved beads and moulds are to my mind an over-elaboration. It is not generally realized that in Chippendale's *Director* no carved moulds are shown. I have a prejudice against over-carved moulds; they remind me of the



canted corners, or some other feature lending itself to artistic carving. These endless yards of monotonous carving must have added greatly to the cost without producing any decorative effect. I think, therefore, that the connoisseur should ask himself, "Was this piece of furniture designed to be decorated or has some wood carver been let loose to work his wicked will on it?" One has only to watch the skilled cabinet-maker with his special planes cutting a mould, to wonder why he should want to destroy its flowing elegance with hundreds of feet of egg and tongue carving.

Fig. XIII (left). A SHERATON SIDE-TABLE, circa 1800, "represents the high-water mark of elegance"

old days when the more carving there was on a piece of furniture the more the dealer could ask for it. Some of their pieces used to be described as "smothered in carving," and this used to be held out as a lure.

Fig. X is a typically Chippendale design, and his *Director* shows more than one cabinet in the "Chinese taste," by which the design of this little cabinet must have been inspired. We look in vain for a carved mould here.

Compare this piece with the mahogany bookcase (Fig. IX), well enough in general design, but how much more attractive it would have looked had the carving of the astragals been omitted; I cannot help feeling that if Chippendale, or whichever of the XVIIIth century cabinet-makers was responsible for this little bookcase, had wished to produce something more elaborate and grander, he would have added a pediment,

Fig. XIV. A ROSEWOOD CARD TABLE, circa 1755-65. "One would have expected this to be of walnut or mahogany"



APOLLO



Three views of the transformed interior of the Victorian nightmare of Fig. I, carried out with a little ingenuity



Fig. XV (above)
The re-designed
staircase

Fig. XVI (left
above). The
Drawing-room

Fig. XVII. The
Morning Room.
Note the "jib"
door in the
panelling

(Photographs by
courtesy of
COUNTRY LIFE)

The finest example of early furniture at Langley is the side-table (Fig. XI), an elaborately carved example without a false note anywhere. It is hard to imagine that this was once a tree and was cut, and built up of separate pieces. The table looks as though it was moulded of some plastic material, but for the beautiful grain of the wood and its colour to give it life. Fig. XII, a similar side-table with marble top, is a rival in excellence, but in my opinion Fig. XI is by far the more artistic and better executed of the two. I will mention as points for special notice that force me to this conclusion. In Fig. XII there are realistic eagle's heads suddenly introduced amongst the conventional curves and volutes. The disturbing joints in the cabriole legs, never a very strong feature, make for weakness by these breaks in the conformation.

Quite a different style of furniture is seen in Fig. XIII. This piece would be classed by the connoisseur to-day as Sheraton, and it represents the high-water mark of elegance, workmanship and attention to detail. But at the date of its production, *circa* 1800, much of the virility in the design of English furniture was giving way to a more frivolous, not to say effeminate, style. This is the reason for the predilection of the collector for walnut furniture of the earlier periods of Queen Anne, William, Mary, and for Jacobean and Elizabethan oak furniture.

There is a comment I should like to make on the beautiful card-table (Fig. XIV). It is surprisingly made of rosewood, when one would expect it to be of walnut, or at all events of mahogany.

Now, by way of contrast, let us turn again to the second house I mention. The reproduction (Fig. I) shows the original villa in all its nightmare hideousness. Figs XV, XVI and XVII are three views of the transformed interior, and it will be seen what can be done with a little ingenuity, although by the time I was finished I wished I had bought a few acres and built a new house. The delays and difficulties in this alteration were so great that my patience was sorely tried. I give a few views of the interior, but the individual pieces of furniture are either still in my possession and have been photographed and described already, or will form the subject of a separate article.

MILLEFIORE PAPERWEIGHTS

A correspondent asks if we know the origin of a "very fine millefiole paperweight marked PY." Although a collector of many years' standing he has never seen or heard of one before.

We do not know their origin. Perhaps one of our readers can assist. These weights are nicely and accurately made and the millefiole type compare quite well with good French period weights. The outer circle of canes tends to be out of focus, but colours are good. There are also some rather over-developed designs which incorporate a moth and sometimes a use of strange contrasting colours. They are all quite modern. It seems that they have caused some puzzlement in America, and there is an obvious danger of their being passed, innocently or otherwise, as rarities. There is no difficulty in recognizing them, even if unmarked, by their humpy shape and by the darker colour of the metal. They all seem to have a pontil mark and the polish is naturally quite fresh save where artificial wear has been provided.

BOOK REVIEWS

YORK MONUMENTS.—By J. B. MORRELL. 4to, pp. i-viii+1-131, frontispiece+xc plates. Published (for the *Yorkshire Gazette*) by B. T. Batsford, Ltd., London (1944). Price: Three guineas net.

This book is intriguing because it promises to be the first of a series dealing with the treasures of the Minster city; it is valuable because it brings between two covers much that previously had to be sought for in many different volumes. In arrangement it is orderly, each chapter having its separate index of plates. The illustrations are good, though by no means superb, and include examples of monuments, ledger stones, cartouches, rectangular and pyramidal compartments. A comprehensive bibliography is appended and there is an excellent notice of York sculptors, but a blazon of all the heraldry shown on the monuments would have been a welcome addition. Of the letterpress it might be remarked that on each of at least six different pages the author commences no fewer than five or six paragraphs—often consecutive—with the definite article. This, besides being unjust to the richness of the English language, looks very bad typographically, and should have been frowned upon at proof stage. The absence of a publication date, too, is an unfortunate omission, and will annoy all good librarians. Weighing its merits—and they are by no means inconsiderable—the price of three guineas is heavy, and will, it is thought, tend to restrict the sale of the book to reference libraries, learned societies and the like. At a time when the ordinary man is being drawn more and more towards the study of England through its ancient buildings and monuments, this is a pity, since the book is thus placed beyond his pocket.

THE PAINTINGS OF WILSON STEER. With an introduction and a catalogue by ROBIN IRONSIDE. The Phaidon Press, 20s. net.

Wilson Steer is a little master. There is not much to chronicle in his uneventful life beyond his short apprenticeship in Paris and the dates of his summer painting tours. Although he worked in Paris in 1883, under Bouguereau and Cabanel, Steer was little affected by personal contacts there; and what Mr. Robin Ironside calls his "innocent and forthright art" was free from the encroachments of the intellect. Returning to England in 1884 he settled down to his job as a painter. An exhibition of his work at Milbank in 1929 showed that he had been influenced by a number of painters, among them Whistler, Monet, Degas, Turner and Gainsborough. "The Jonquils" (1890) recalls Whistler in its arrangement; "Children Paddling" (1894) and "Madame Zozo in Dresdona" (1889) suggest the free design of Degas. But all these innovations in design belong to Steer's early period; and "in spite of all temptations to belong to other nations," he remains an Englishman. "The principal person in a picture," said Monet, "is the light." In Steer's picture it is the atmosphere. Both in the 1929 exhibition and at a recent exhibition at the National Gallery during the present war, his early work shines out; his sea beaches, whether at Boulogne or Walberswick, have something of the sparkle and atmospheric effect of Monet. In this well-illustrated study, these "period pieces," with the "Bridge at Etaples" (1887), the Pier Head at Walberswick, "The Beach at Walberswick," and "Children Running on a Pier," have considerable charm. Towards the close of the eighteen-nineties, the influence of Whistler and the Impressionists disappear; and from about 1900, "his forms swell and the movement imparted is laid on with a palette knife." In the large landscapes of rich English scenery (especially in Yorkshire and Shropshire) he leans heavily upon the tradition of Constable and there is an excessive use of the palette knife in the "Richmond Castle" (1903), "with its mottled weighty surface," and in the "Rainbow" (1901). Steer's portraits are (with the exception of the surprising "Mrs. Raynes" 1922), an answer to an unflinching demand, and, as Mr. Ironside writes, his perception of character has "an unpenetrating simplicity." Mr. Ironside's sympathetic introduction is valuable in putting Steer fairly into his small but secure place in the line of British artists.

The Index to Volume XL, July to December, 1944, is in preparation, and readers requiring a copy should send their request for it with as little delay as possible, to the Publisher, APOLLO, Mundesley, Norwich. Price 2s. 3d. post free.

NORWICH SILVER. SOME CONSTRUCTIVE CRITICISMS ON ERRORS OF ASCRIPTION

BY COMMANDER G. E. P. HOW, R.N., F.S.A.Scot.

THE study of Norwich Plate and the hall-marks in use in that town is of the greatest interest, but in spite of the enormous amount of research done in the past by the late Mr. H. D. Ellis, the late Sir Charles Jackson and many others, considerable confusion still exists and much work yet remains to be done before a full and true history of the craft of the goldsmith in Norwich can be written. I have myself given much time and thought to the subject, but beyond being able definitely to correct some of the ascriptions of my predecessors, I have not been able to add very much to what is already known. Nor am I yet able to offer constructive criticism on the tables of marks published by Jackson, though I am certain that not only are they far from complete but also that there are in many cases serious errors of ascription that in the interests of truth and further research it would be advisable to clear up as soon as possible.

The following notes may be accepted as an addition to Mr. Wake's exceedingly interesting and erudite articles on "Silver by Norwich Craftsmen" in the issues for August and September in order to clear up one or two misconceptions and illustrate a few points which he has not dealt with. I hope that these further notes will be of value to those interested in the subject, especially persons more fortunately placed than myself to carry out research on the spot.

In that greatest of all works on English silver, "English Goldsmiths and Their Marks," by the late Sir Charles Jackson, a very considerable number of errors, both of drawing and ascription, exist, far more actually in the second edition

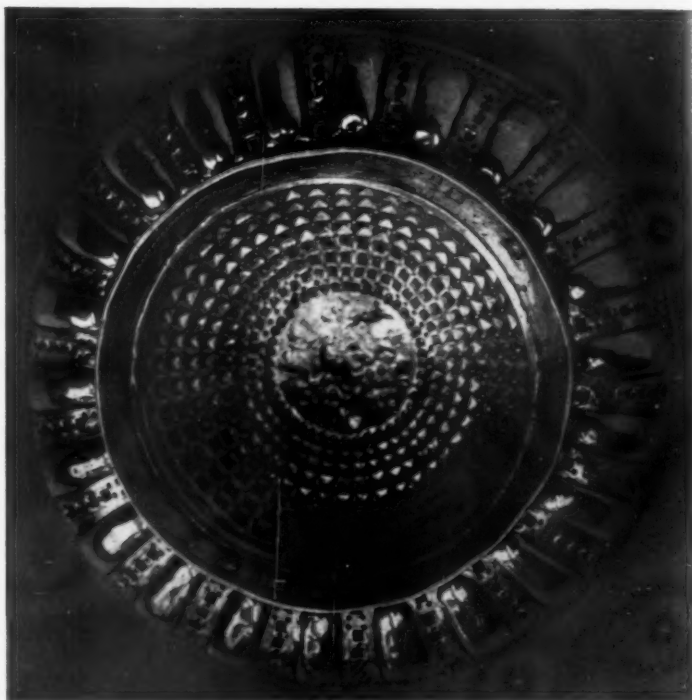


Fig. I. BASE OF WINE TASTER, showing :

(a) The Museum label.

(b) A partially obliterated inscription, apparently in French (presumably the name of the owner), of which several letters can be clearly distinguished. This inscription, parts of which can be read sufficiently to show that it is not English, goes round the inside of the foot from a point vertically above the label in the photograph to a point just past the left edge of the label.

(c) An assay groove of usual Continental form, opposite and slightly to the left of the label. This assay groove is not conclusive evidence of Continental origin, as in one or two rare instances such as the Communion Cup in the British Museum; Norwich, 1567, by the maker whose mark was a flat-fish, a somewhat similar zig-zag assay groove has been recorded on Norwich plate presumably fashioned by Dutch workmen in the town; but at the same time it is very rare.

(d) A small punch on the right of the illustration about the middle of the obliterated inscription. This punch, in a rectangular shield with the corners cut off, is of a cock crowing, with a numeral to the left of the feet, which I take to be a French State control mark of about 1810. It is certainly not a Norwich or even an English mark. Here, again, the evidence is inconclusive, as a piece of Norwich plate might have been exported and marked thus on the Continent.

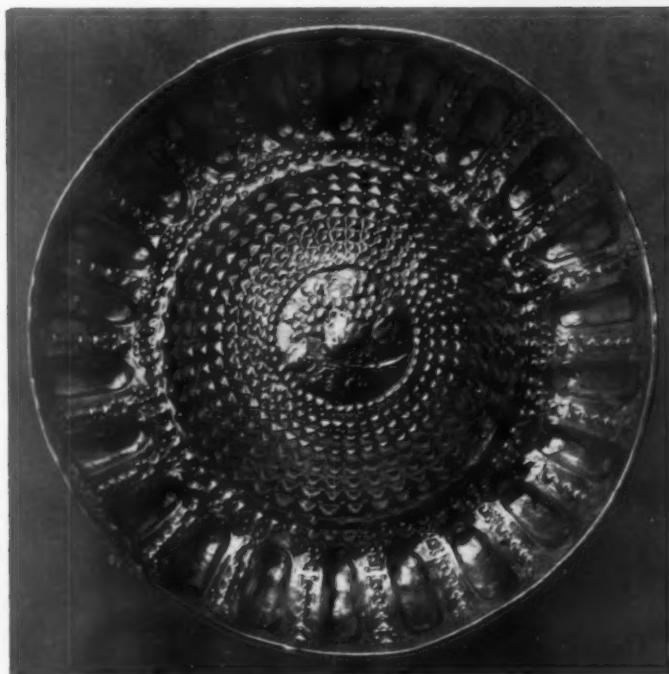


Fig. II. INTERIOR OF WINE TASTER, showing typical Continental decoration and design

NORWICH SILVER

than the first, which was written and produced with the greatest care and accuracy. I often wonder how Jackson came to make these later mistakes. Was he impatient with it all? Was his eyesight going? Or was he tired and content to accept the word of others, without himself handling and examining the objects in question? A good example from Sir Charles Jackson's work, which also exemplifies the way collectors and others will accept the attribution of an authority, without checking for themselves whether or not he has correctly read and portrayed the mark, is the small wine taster of typical Continental design and workmanship illustrated in the September issue of *APOLLO*, Fig. V.

The object in question, which until recently was in the collection of the late Sir John Noble, was at one time on loan at the Victoria and Albert Museum and



Fig. III. Side view of Wine Taster taken opposite the marks

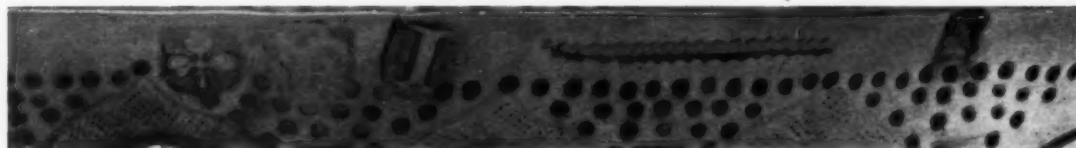


Fig. IV. Enlargement of Marks on Wine Taster, none of which can be remotely connected with Norwich



Fig. V. MARKS on Hockham Chalice of Norwich, 1567, showing date letter, Castle over Lion, and the Norwich Makers' trefoil, not like the Wine-taster trefoil, and a zig-zag assay groove, something like the Continental assay groove



Fig. VI. MARKS from the Communion Cup and Paten Cover at St. Stephen's, Norwich, providing further evidence of the Taster trefoil differing from the Norwich maker

there described as of Norwich origin.

Fig. I illustrates the base of the Wine Taster, and the caption provides details of it.

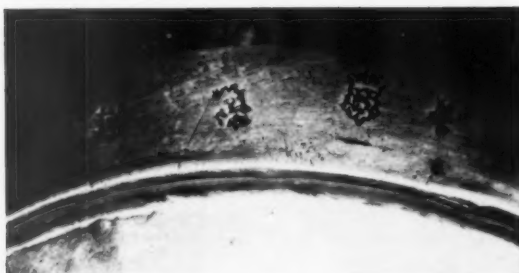
Fig. II illustrates the interior of the taster, showing typical Continental decoration and design which it would be most improbable to find on Norwich-made plate, certainly as early as the reign of Elizabeth. I suggest that it is typical of Continental work of the first half of the XVIIth century, but this, again, is inconclusive.

Fig. III illustrates a side view of the object taken opposite the marks.

Fig. IV shows an enlargement of the marks. On the right can be seen a Continental punch struck upside down, possibly a XIXth century Versailles mark or a Dutch control mark of about 1909.

On the left of this is the Continental assay groove as above; to the left of this assay groove are the three marks which Sir Charles Jackson illustrates from this piece as Norwich, 1573. The right-hand mark of these three is the capital letter "I," which admittedly might conceivably be the Norwich date-letter for that year, but it might equally well be the date-letter for almost any

other town, English or Continental, and there is no possible reason without other and more positive evidence for assuming that it is a Norwich date-letter. The left-hand mark of the group is a maker's mark—a trefoil—but it is not the same as the maker's mark on the Communion Cup dated 1570 at the Church of St. Stephen, Norwich, nor does Jackson draw it as the same, and there is no reason to assume that it pertains to the same workman. The mark in the centre is so very lightly punched as to make it impossible with certainty to say what it is, but it can with absolute certainty be said that it is *not* the Castle over Lion, either as drawn by Jackson or in any other form. It might conceivably be a double-headed eagle or double crozier, but I defy anyone to find in it from any angle, upside down or sideways, any resemblance whatsoever to a Castle over Lion, or a Castle, or a Lion, nor by any stretch of the imagination could it be the later Norwich mark of the Rose Crowned. I defy anyone to find on this little piece any mark whatsoever which can with any justification be even remotely connected with Norwich. Admittedly many Dutchmen were working in Norwich at this date, and Dutch influence is found on much Norwich-made plate, but the piece in question bears no resemblance to any recorded example of Norwich work,



The Booton Paten with date letter "L" of 1634, and Norwich Rose Crowned, and Castle over Lion, in use at this period



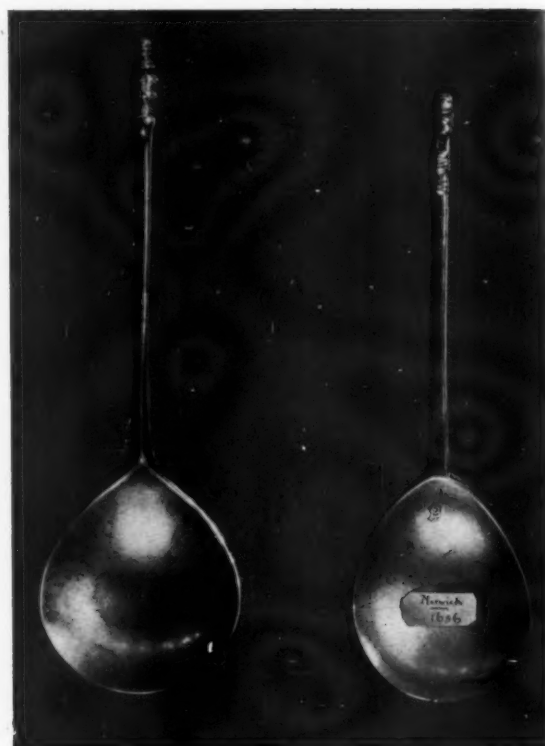
Apostle Spoon from Ellis Sale, not Norwich as labelled



Stem of Norwich Spoon, on right, showing Castle over Lion, maker's mark, and date letter



Stem marks on spoon on left, typically English, circa 1650-65, probably West Country, certainly not Norwich



Dordrecht and Norwich Lion Sejant



Rose Crowned with open Crown on Dordrecht spoon



Rose Crowned with closed Crown from bowl mark on Norwich Lion Sejant

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nor is it even typical of Dutch silver of the Elizabethan period. And yet this piece, whilst in the collection of the late Sir John Noble, was exhibited at the Loan Exhibition, 25, Park Lane, 1929; Seaford House, 1929; Wine Exhibition, Vintners Hall, 1933; the Reign of Queen Elizabeth Exhibition, 1933; and the Barking Exhibition, 1935; and, so far as I know, the Norwich ascription has never been queried, at any rate, publicly, and it was recently sold at Christie's still catalogued as "Norwich," 1573, for £290.

Space will not permit me to discuss in any detail the vexed question of Norwich hall-marks which Sir Charles Jackson has gone into at great length in "English Goldsmiths and Their Marks," and which I discussed further in the Ellis Catalogue of Provincial Spoons, 1935, but since that date I have satisfied myself that the much-discussed group of marks so very like the Norwich marks, found on early XVIIth century beakers and other objects, are definitely of Dutch origin. According to Dr. Voet, the great Dutch authority, they pertain to the town of Dordrecht. The mark shown by Jackson for 1581 belongs to this group of Dordrecht marks. These marks and the silver on which they are found, however, are so reminiscent of Norwich that one cannot entirely reject the possibility that the Rose Crowned mark was not only introduced by Dutchmen from Dordrecht but that the Dordrecht and Norwich Guilds remained closely associated over a long period, and may, in fact, have used the same series of date-letters. The Dordrecht Rose Crowned would appear generally, if not always, to have had an open crown above the rose, whereas on Norwich-marked plate it would appear almost invariably to have had a closed crown. A very close similarity even exists in the maker's marks of each town in the early XVIIth century, both usually consisting of a device, such as a Pegasus or Bull's Head in a wavy shield.

But what happened to the Norwich makers between 1574 and 1624? They must have continued to make plate, and had they had it stamped in London their marks would be known in association with the London hall-marks.

The marks shown by Jackson for this period in his Norwich plate, Table II, are very inconclusive. Those he gives, line 4, are over-stamped London marks, those on line 7 are very doubtful Norwich marks, and there is no reason whatsoever for ascribing those on line 8 to Norwich. I have noted slight variations in what are apparently the same marks and date-letters as he gives in Table III, 1624-1643, and cannot help wondering whether an identical or almost identical series was not in force in the preceding twenty years, that is to say, from 1604-1623. This possibility cannot be entirely excluded, as many of the spoons which have been found bearing these marks might equally well be twenty years earlier than the date they appear to be from Jackson, such as the Lion Seant here illustrated. 1636 is an exceedingly late date for a Lion Seant, and the form of the spoon itself could very well pertain to the year 1616. I have no convictions in this matter, but put the suggestion forward as a possibility worthy of investigation.

Why again the gap from 1644 to 1688? With regard to Jackson's Table IV, covering this period, the marks he shows on line 1 as 1645 I have found on trefid spoons of *circa* 1686, which I can ascribe with some degree of probability to the West Country, possibly Cornwall. There is no reason for ascribing them to Norwich. The marks he shows, line 8, as *circa* 1670, are actually the same as he shows in Table II as *circa* 1624, and are the same or closely related to those he shows in Table IV, lines 2 and 3, as *circa* 1645 and *circa* 1653. I suggest they are all *circa* 1645-60 and are probably those of Arthur Heaslewood, who was free 1625 and died in 1665. I do not think there were two Arthur Heaslewoods, as might be inferred from Jackson.

With regard to the well-known group of Apostle spoons which bear a Rose Crowned punch in the bowl, usually repeated once or twice on the stem, which I tentatively place amongst the Norwich Group in the Ellis catalogue. Jackson states that these spoons are of Dutch origin, but they bear no resemblance to Dutch spoons, and I am now satisfied that this big Rose Crowned, and probably other similar Rose Crowned marks, which are quite unlike either the Norwich or Dordrecht Rose Crowned, is of English West Country origin, very possibly Taunton, but as yet I have no definite proof of the town of origin. A trefid spoon, *circa* 1695, in the Walter Collection bears a Rose Crowned somewhat similar to those now under discussion, associated with a maker's mark "P. R.", as given by Jackson associated with the full Norwich mark for 1697, and, in view of the large number of errors one can find in Jackson's work by careful analysis and checking, I cannot help wondering whether the beaker from which

he took the marks actually bore the Norwich marks as given by him, or alternatively, whether his drawing of the "P. R." maker's mark is not in error, as, if his drawings are correct they may force acceptance as Norwich some of the large Rose Crowned marks which at the present moment I am most strongly of the opinion all pertain elsewhere in England.

One thing is quite certain: there is still large scope for intelligent research on the subject of Norwich plate, the makers who worked in the town, and the marks they employed; but it is to be hoped that whoever takes on the job will make use of a camera in order to corroborate and substantiate the conclusions he forms, and will not rely on line drawings or any other form of reproduction of hall-marks, to convince those who search for truth but who have learnt from experience to treat with the greatest caution the drawings and ascriptions of even the most experienced enthusiasts.

I would add a few further notes.

Mr. Wake omits to mention a most interesting feature in connection with the Lion Seant he mentions, here illustrated, the Virgin and Child Finial he mentions, which I propose illustrating in my forthcoming work on spoons, and one or two other Norwich spoons such as that sold at Messrs. Sotheby's recently for £195, with a much-damaged figure, probably originally intended to represent the Virgin and Child. All these spoons are marked in the bowl with the Rose Crowned, and low down on the back of the stem with the Castle over Lion, the maker's mark and the date-letter, and high up on the stem where the finial is applied a further stamp of the Rose Crowned has been punched right across the join, a most interesting and valuable practice which proves conclusively that the finial is original; unfortunately, it does not appear to have been the custom anywhere else.

The Bergh Apton Church Plate which was de-consecrated by faculty some years ago and sold in order to enable the Church to do necessary repairs to the roof, passed through my hands at that time. It was recently sold at Sotheby's, not Christie's, as stated by Mr. Wake.

In Elizabethan times the Diocese of Norwich extended to the southern borders of Cambridgeshire, and the Communion Cup at the Church at Thriplow, where I now reside, and also that at the Church at Fowlmere, the adjoining parish, were both made by the Norwich craftsman who used a flat-fish as his mark. Probably he visited the district in order to make these cups, as they bear his punch only and are not stamped with the Norwich town mark.

MODERN BRAZILIAN PICTURES AT THE ROYAL ACADEMY

On November 22nd, Sir Archibald Sinclair opened an Exhibition of Modern Brazilian Paintings, presented by the Artists to the Royal Air Force Benevolent Fund, at the Royal Academy. The Exhibition, organized by the British Council, consists of a collection of 168 works, intended as a demonstration of the Brazilian artists' friendship and admiration for the part Great Britain is playing in the war. The proceeds from the sale of the pictures will be given to the R.A.F. Benevolent Fund.

Mr. T. A. Fennemore, Director of the Central Institute of Art and Design, opened an exhibition of paintings by H. F. L. Moratz on November 26th—too late for a notice of this show to be included in this number.

COVER PLATE, NOVEMBER ISSUE

The Canaletto reproduced in colour on the cover of the November issue of APOLLO is one of a beautiful set of four in the ownership of M. Knoedler & Co. Ltd., of 14, Old Bond Street, who are associated with the firms of the same name in New York and Paris.

ENGLISH FLINT-LOCK PISTOLS FROM 1740 TO 1760 BY MAJOR J. F. HAYWARD

THE Rocaille had rather a long life so far as the design of English pistols is concerned, covering a period of nearly half a century, from before 1740 until about 1780. While the commencing year of the adoption of the style is more or less in conformity with the trend of design in the other minor arts, this is not the case as regards the concluding year, for in nearly every other craft the Classical Period had ousted the Rocaille style long before 1780. For some reason the Classical style evidently failed to appeal to the English gun-makers and they preferred to cling to designs which had already served them for nearly half a century. This conservatism was not, however, due to any inherent unsuitability in the Classical *motifs* as a medium for the ornamentation of firearms since it was on precisely these antique *motifs* that the Directeur-Artiste Boutet drew for the decoration of the magnificent series of presentation arms he produced at Versailles. The whole Rocaille period from 1740 to 1780 is by far the easiest to deal with from the point of view of the historian, for instead of having to rely on stylistic or technical features to obtain an approximate date for each piece, the majority of good quality pistols of the period have fully hall-marked silver mounts, so that with few exceptions a precise date can always be given.

A further important feature of this period which distinguishes it from the earlier part of the XVIIIth century is that a fairly small number of silversmiths now monopolized the supply of silver pistol furniture. Instead of calling upon the silversmith to execute his design, the gunmaker had to be satisfied with the



Fig. I. Two details showing SIDE PLATE AND ESCUTCHEON OF A PAIR OF BELT PISTOLS by GRIFFIN, circa 1745. Silver mounts by JEREMIAH and JOHN KING
Author's collection

silversmith's design. Moreover, in the interests of the more economical working of their businesses the silversmiths offered only a limited number of designs which were purchased by all gunmakers, not for individual pairs of pistols, but probably by the gross. Doubtless pieces made to exceptional order might have mounts of individual designs, but as a general rule even the finest pistols have mounts of a design which will be encountered repeatedly on other pieces.

The main supplier of silver mounts for the London gunsmiths was John King of Fore Street, who has been mentioned in a previous article in this series. From my own experience I should say that he was responsible for about 75 per cent of the silver furniture supplied to the London gunmakers. He was, moreover, active throughout this period. Other silversmiths who are known to have supplied pistol furniture in the Rocaille period, though on a far smaller scale than John King were: Thomas Jackson, mark T.I., entered at Goldsmiths' Hall in 1736. I have seen examples with London Hall-mark for 1760 and 1767. James Shruder (according to Laking, "Windsor Castle Armoury," p. 59, of Wardour Street) entered at Goldsmiths' Hall in 1737. Jeremiah Ashley (according to Laking, *op. cit.*, p. 69, of Green Street), mark J.A. in cursive lettering, entered in 1740. James Brooker, mark I.B., entered at Goldsmiths' Hall in 1734. I have examples with the London Hall-mark for 1745 and 1757.

The number and variety of English pistols surviving from the Rocaille period is so great that it is not possible to deal adequately with

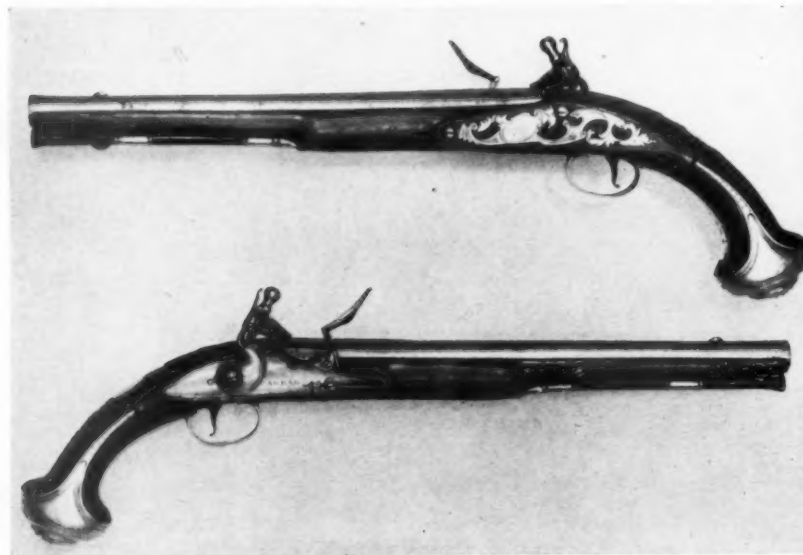


Fig. II. PAIR OF HOLSTER PISTOLS by BARBAR, London. Silver mounts by JAMES BROOKER, bearing the London Hall-mark for 1757
Author's Collection

ENGLISH FLINT-LOCK PISTOLS FROM 1740 TO 1760



Fig. III. (a) POMMEL OF ONE OF BARBAR PISTOLS shown in Fig. II. Silversmith, JAMES BROOKER
(b) POMMEL OF ONE OF A PAIR OF HOLSTER PISTOLS by GRIFFIN AND TOW, London. Silversmith, JOHN KING
(c) BUTT CAP OF SCREW-BARRELLED PISTOL by GRIFFIN, shown in Fig. VIb. Silversmith, JEREMIAH ASHLEY
Author's collection

them in one article. It is for this reason that this article only covers the development of the English pistol from 1740 up till about 1760, while the next article will cover the latter half of the period.

Before dealing with the designs most in use during this period, reference should be made to one gunmaker who, although of English birth, produced a number of fine arms in the French style which is usually only found on those pistols made in this country by immigrant workmen. This maker is J. Wilson of London. A representative example of his achievement showing chiselled steel work of fine quality against a matt gold background in the typical French style is the fowling-piece in the Victoria and Albert Museum, with silver mounts by Jeremiah Ashley bearing the London Hall-mark for 1749 (No. 8/1883). He also produced pistols decorated in this style. They are so exceptional in the history of English XVIIIth century firearms as to suggest that he employed immigrant French or German workmen. Some of these flint lock pistols with chiselled steel mounts by Wilson are decorated with subjects of a recognizably Turkish character and were evidently made for export to the Eastern Mediterranean. His adoption of the Continental style may therefore have been forced on him by his desire to compete with Continental work in the export markets of the Near East.

Fig. I shows two details from a pair of belt pistols by Griffin of Bond Street, London, dating from circa 1745, and illustrates typical designs of the beginning of the Rocaille period. This pair have mounts bearing the London Hall-mark and the maker's marks of both Jeremiah and John King. They evidently date from the period when the former was succeeded by the latter silversmith. There is no difference between the mounts although they bear different maker's marks. The grotesque mask butt cap is of the familiar type found on screw-barrelled pistols. The escutcheon and side nail plate are both examples of King's stock patterns and may be found on pistols by various other makers. The side nail plate illustrated in Fig. I is a Rocaille version of the earlier foliate side plate. The foliations remain but variety is added by the introduction of an asymmetrical example of the usual Georgian cockle shell and by the cartouche of irregular outline. Just as the side nail plate was given a more fantastic form, so the symmetrical escutcheon of the preceding period was varied by

surrounding it with asymmetrical scrollwork.

Actually the first indication of the Rocaille influence appears not in the silver mounts at all but on the tang of the barrel. This extension of the barrel, through which a screw passed securing it to the stock, was always engraved with scroll work or foliations, and this engraving was of a Rocaille character even before the beginning of this period.

Pistols dating from the earlier part of the XVIIIth century had stocks lightly carved to outline the mounts, but it was in keeping with the standardization of the mounts that in the Rocaille period this should be omitted and a design based on the cockle shell only carved behind the tang of the barrel. It is peculiar that in this period from 1740 until 1760 when English wood-carving on furniture reached the highest standard it had ever attained, the walnut pistol stocks should have been left quite plain apart from this single feature carved behind the barrel tang. This is, of course, in marked contrast to contemporary Continental pistols, the stocks of which were richly carved with Rocaille designs.

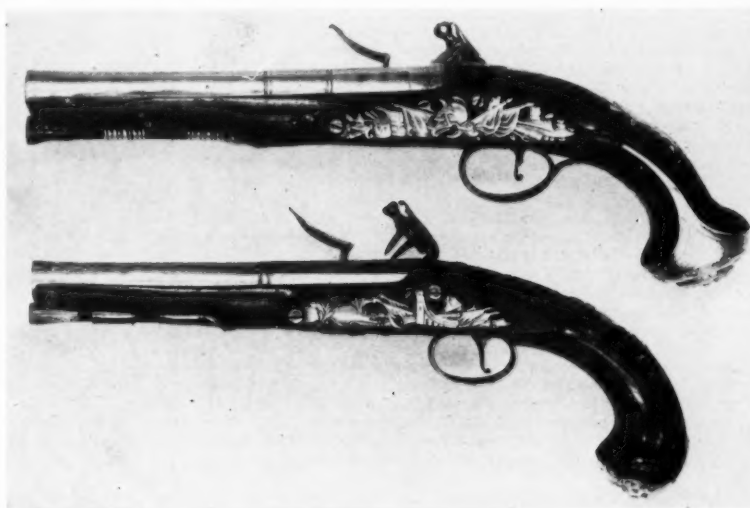


Fig. IV. (a) BELT PISTOL by BUMFORD. Silver mounts without Hall mark. Circa 1750
(b) ONE OF PAIR OF BELT PISTOLS by W. HENSHAW. Silver mounts by JOHN KING. Circa 1775
Author's collection

The next pair illustrated in Fig. II display the finest qualities of the early Rocaille period. They are by J. Barbar of London, who between 1720 and about 1760 produced pistols of a quality which was not surpassed by any other maker. Their most admirable features are the elegant and graceful form, the beautiful silver mounts and the careful mouldings cut on the face of the lock. The mounts bear the London Hall-mark for 1757. They are not by John King but by the London silversmith James Brooker, who according to Jackson, "English Goldsmiths and their Marks," was entered at Goldsmiths' Hall in the year 1734. These mounts, it will be seen, are very close to King's familiar design as shown in Fig. I, but differ slightly in detail. The spandrel of the pommel is pleasingly filled with an engraved husk, and the pommel cap takes the form of a grotesque mask in one of the standard forms. (See Fig. IIIa.)

The designs encountered in the Rocaille period are sufficiently restricted in variety to make a classification of them possible. The mounts can further be divided into two classes, early Rocaille from about 1740 onwards and late Rocaille from about 1760 to 1780. Incidentally, the early Rocaille forms continued in use till the end of the period, while the late Rocaille forms are, of course, only found during the period indicated.

Apart from the Hall-mark or style of the mounts, a fairly certain indication of early Rocaille period is the presence of a symmetrical finial to the trigger guard. The converse, namely the presence of an asymmetrical trigger guard finial is not conclusive proof of the late Rocaille period. Examples are illustrated in Fig. V.

The first group of designs in the 1740-1760 period is the familiar foliate style expressed in the Rocaille manner. Examples are shown in Figs. I and II. An early example is also to be seen in the side plate of Fig. IVa of the preceding article. The variations of this design are not numerous, probably because King's design (Fig. I) was popular and satisfied most requirements. The second of the earlier groups is that based on the trophy of arms. These consisted as a rule of contemporary arms though some classical armour was occasionally introduced. Two early examples of this style were shown in the side plates of the pistols in Figs. IVb and Va of the preceding article. A further example dating from circa 1750 is shown here in Fig. IVa. Though it has a certain opulent magnificence, this shapeless mass of silver compares very unfavourably with the graceful side nail plates of some twenty years earlier.

A combination of the main features of these first two groups comprises the third group. This is represented by Fig. IVb. This side plate is another of John King's most popular designs which is constantly encountered on pistols by many different makers.

The fourth and last group is, if anything, the earliest in date, since it is a survival of an earlier style. This group consists of side plates in the form of serpents or winged dragons, very similar to those commonly found on pistols dating from the end of the XVIIth or the beginning of the XVIIIth century. Fig. VIa illustrates an example of this type of side nail plate. In this case we encounter yet another demonstration of the inability of the craftsmen of a later period to reproduce adequately the designs of an earlier style. It will be noticed that the design seems incomplete and requires some finial or scroll at its right-hand end. It appears on a belt pistol by Stanton of London. The silver mounts bear the London Hall-mark for 1745 and are by James Brooker. This group of side plate designs is placed last in the series, as it is only very rarely encountered on pistols of this period.

The escutcheon normally followed the form of the side nail plate. That is to say, a pistol with a foliate side plate would have an escutcheon composed of scrollwork, a side plate in the form of a trophy of arms would be accompanied by an escutcheon based on the same theme. The forms of escutcheon were borrowed from the heraldic escutcheon found on contemporary

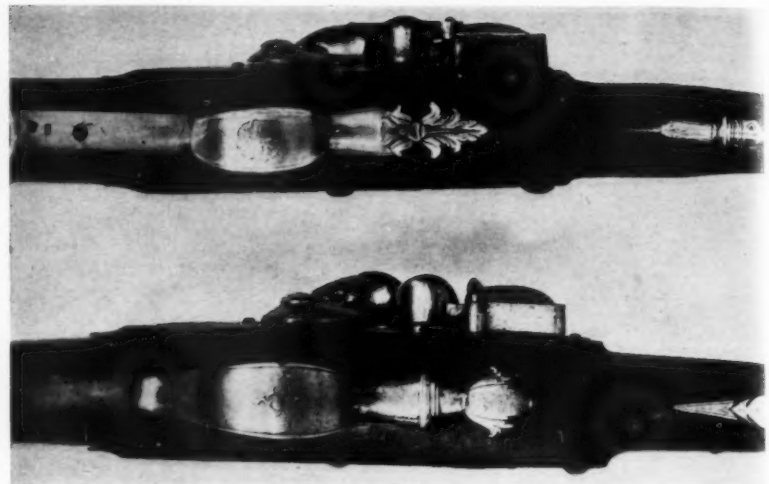


Fig. V. (a) Detail showing SILVER TRIGGER GUARD AND RAMROD PIPE OF BELT PISTOL by STANTON shown in Fig. VIa
(b) Detail showing STEEL TRIGGER GUARD OF ONE OF PAIR OF BELT PISTOLS by GRIFFIN, illustrated in Fig. I

silver plate. They were just as standardized as were the side nail plate designs. In some cases enthusiasm for Rocaille blinded the designer to the original heraldic purpose of the mount, and the central panel was filled with an engraved sprig of flowers. Pistol pommels display a rather more interesting variety and repay more detailed study. Actually pommel designs on English holster pistols rarely display very pronounced Rocaille features. Thus while contemporary Continental pistols frequently have pommels entirely built up from contrasting "C" scrolls, the usual English holster pistol pommel is decorated with a terminal cap in the form of a mask, set in a frame of chased symmetrical scrollwork. The spandrels of the pommel are either left blank, decorated with an engraved husk as in Fig. II, or, more in character with the period, with a sprig of flowers as in Fig. IVa.

The scrollwork surround to the mask is not an invariable feature. It is, for instance, not present on the pair of Barbar holster pistols illustrated in Fig. II. When it does appear it is only found in two forms. The first of these is shown in Fig. IVa. Though slight variations may be found in the work of different silversmiths, the basic design does not vary. The second design is chased with four cockle shells linked up by scrolls. An example can be seen on the pommel illustrated in Fig. IIIb.

The masks found in this period are also sufficiently limited in variety to be classified. Belt pistols with butt cap only instead of the heavier spurred pommel had, almost without exception, the familiar grotesque mask as on the pistols illustrated in Fig. I and Fig. IVb. Of the masks forming the terminals to spurred pommels, that illustrated in Fig. IIIa is probably the most usual. This is frequently found on pistols with furniture by John King. A second form is shown in Fig. IIIb. This butt cap is from a pair of holster pistols by Griffin and Tow of London. The same mask is used on the pistol illustrated in Fig. IVa. A third form has a mask resembling the face of a North American Indian. This, like the other two patterns, was produced by John King. The fourth and final form resembles closely that illustrated in Fig. IIIa, with the exception that the cockle shell is placed below, instead of above, the mask.

These types of masks described above are all that are usually met with in good quality English silver-mounted pistols. As in previous periods, a small number of presentation pistols of exceptional quality with specially designed mounts continued to be made which cannot, of course, be included in any simple classification. It is interesting to notice that the lion mask which had been a most popular form in the first half of the century was not used in the Rocaille period.

Rocaille ornament was applied to English pistols in two ways: by chasing in relief the silver mounts and by engraving the flat surfaces of the mounts, the tang of the barrel and the top of the barrel at the breech with sprigs of flowers and asymmetrical

scrollwork. The extent to which Rocaille detail was used in the ornament of pistols depended on the individual maker and the period. Up to 1760 lock plates and other mounts were left plain or only slightly engraved. Elaborate Rocaille engraving is a characteristic of the later period from 1760 to 1780. A brief account of the two pistols illustrated in Fig. IV will complete this study of the development of the flint lock 'belt and holster pistol up to 1760.

Fig. IVa is a belt pistol by BUMFORD dating from circa 1750. The face of the lock plate in conformity with the usual early Rocaille practice is quite plain apart from the maker's name engraved upon it. The barrel is of brass. These brass-barrelled belt pistols are fairly common during this period, and it has been plausibly suggested that they were carried by naval officers. The brass barrels had, of course, the advantage of resisting oxidization far better than steel.

Fig. IVb is one of a pair of belt pistols by W. HENSHAW of London. It dates actually from about 1775, that is, after the concluding year of this period. Its mounts are, however, of a type already in use during the 1740's. While the other mounts are of silver, the trigger guard and ramrod pipes are of steel. They were doubtless constructed of the harder metal as they had to resist more wear than the other mounts. The pair illustrated in Fig. I also have steel trigger guards.

It remains to consider the screw-barrelled pistol. In this period the screw-barrelled pistol, whether of belt or pocket size, was of quite different form from the so-called Queen Anne type of the first half of the century. This new form, which was evolved about the middle of the XVIIIth century, was the final form of the screw-barrelled pistol, which it retained until the screw-barrel became obsolete. The cock was no longer placed at the side of the barrel as in the case of muzzle-loading pistols, but was instead placed in the centre of the lock. The flash-pan was placed upon the top of the barrel, the pancake spring being fitted into a recess cut in the top of the breech chamber. This lock, known as the "box" lock, was more compact than the old, and had on the whole a more pleasing outline. The butt was cut off behind the lock on both sides, instead of extending to the breech on the side opposite the lock. This meant, of course, that there was no longer any place for the side plate. On the other hand, both sides of the lock were available for decoration, and they were usually engraved with Rocaille scrollwork extending up the breech. As a rule, the maker's name was engraved on one side of the lock and the town where he worked on the other.

Although the side plate was perforce abandoned, the thumb plate escutcheon continued to be applied to cannon-barrelled pistols, at any rate during the early Rocaille period. Its form corresponded with that found on muzzle-loading pistols and was either of foliate or trophy design. Fig. VIb illustrates a screw-barrelled pistol by Griffin, Bond Street, London, with the characteristics just described. This pistol dates from circa 1750. The simplicity of the engraving on the side of the lock shows that it is of the early Rocaille period. Its silver mounts are by the Jeremiah Ashley referred to above. It is of further interest in that instead of the usual mask butt, it has a composition consisting of a lion disarranging with its paw a trophy of cannon and cannon balls set against a wall. This design would seem to bear some symbolic meaning, but what this may be remains to be discovered. (See Fig. IIIc.) The vast majority of screw-barrelled pistols continued to have the grotesque mask butt cap as shown in Fig. IVb.

By 1760 we have seen perhaps most of the finest decorative work on English pistols. On the other hand, the possibilities of engraved ornament were only beginning to be recognized, and all the technical advances which later made English firearms renowned throughout Europe were yet to come.

The pistols of this period are notable for exceptional grace and elegance of their form. This excellence of proportion applies



Fig. VI. (a) BELT PISTOL by STANTON, London. Silver mounts by JAMES BROOKER bearing London Hall-mark for 1745

(b) SCREW-BARRELLED PISTOL by GRIFFIN with silver mounts by JEREMIAH ASHLEY. Circa 1750
Author's collection

not only to fine silver-mounted pistols but also to the humbler brass-mounted pieces. One final feature of this period is the tendency of the trade to concentrate in London; so that while in earlier years it is usual to find pistols of the finest quality made in provincial towns, almost all the fine work of this period was produced in London and by a small number of makers, of whom the most notable were Griffin, Barbar, Collumbell, Hadley and Wilson.

ANSWERS TO CORRESPONDENTS

Wilkins (Coventry). The mark on your cup, a painted P, is not necessarily that of Seth Pennington of Liverpool. A collector friend has a satyr mug which bears, scratched in the paste, the letters P. P.; and judging from the age of the mug, this probably represents the mark of Pennington and his partner, Port. I have had pieces of obviously later pottery, marked with the letter P, painted in one of the colours of the decoration. It is conjectured that this is the initial of some decorator who worked for the Herculeaneum pottery, and whose name is unknown.

L. H. N. (Bradford). May I have your opinion and advice regarding a small walnut table. It may have a different term, because there are two drawers in this, one over the other, and underneath both drawers is a "scroll" of the wood. The front is wavy; by this I do not mean a bow front, but three distinct small bows, a half at each end. The legs are Anne-shaped and beautiful in design. The top is like a tray with about an inch or more sloping raised edge. The colour is a rich amber and almost as translucent, and is inlaid all over the front, sides and legs with a lighter shade. This gives them beautiful autumn shades and lights. The handles are brass, also keyholes, triangular in design. I am told this is a rare piece of furniture. It is in most excellent condition. The drawers are oak inside.

I can almost draw the small dressing-table described by L. H. N. of Bradford, but can only give an opinion subject to my interpretation of the letter being correct.

I have no idea of its size, but conclude it is small, a dressing-table with a shaped apron. The legs are cabriole with paw feet, a tray top, and the whole cross-banded, not inlaid, but perhaps oyster-shell. Colour good, original handles and escutcheons. Oak lined. A desirable piece.

Readers who may wish to identify British armorial bearings on portraits, plate or china, should send a full description and a photograph or drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies.

SALE ROOM PRICES

PRICES obtained in the Sale Rooms for Antiques and Pictures of every class continue so high that many collectors with moderate incomes have been in despair. A large number of art lovers have taken the opportunity to buy as an investment, in addition to having the privilege of holding beautiful works of art above suspicion. The public generally would be well advised to go through their homes and see what they can spare. Many people are needlessly thoughtless in hoarding lovely things which it would not be too much of a sacrifice for them to release, and at the same time take advantage of the present high prices, which are unlikely to persist. Lovely homes would not be despoiled by the giving up of a duplicated piece here and there, and the world would be correspondingly richer by a more even distribution of artistic things. Museums and art galleries are wonderful institutions, but none the less it is more satisfying for the individual to be surrounded by a few genuine antiques made by the great craftsmen and artists of days gone by.

October 19. Furniture and Porcelain, CHRISTIE'S: German tea service, £22; Old Worcester tea service, £73; Worcester dessert service, 12 dishes and 15 plates, £247; Sheraton mahogany chest of three drawers, with concave front, £63; Regency satinwood circular table, £52; mahogany dining-table, 14 feet long, £40; pair Chippendale mahogany side-tables, 6 ft. wide, £79; Heppelwhite winged bookcase, mahogany, £44; Sheraton breakfast table, £36; satinwood cabinet with folding doors, £53; four Regency mahogany chairs, £26; kingwood commode of Louis XV design, £58; and a writing-table of the same, £47; Derby dessert service in the Chinese taste, £29; Nast tea and coffee service, £42; Berlin tea service, £34; pair Battersea enamel table candlesticks, £24; Empire clock by A. A. Kempe, Utrecht, 12½ inches, £29; eight Regency chairs, £47; eleven mahogany chairs of Chippendale design, £84; mahogany settee from Strawberry Hill, £40; nest of three Sheraton coffee tables, £24; Regency Pembroke table, £29; Sheraton cabinet, with folding glass doors, 3 ft. 9 in. wide, £31; old English dwarf wardrobe, £31; two Regency rosewood corner cabinets, £29; parquetry centre table of French design, and two oblong tables *en suite*, £136; Jacobean oak box, £28; Queen Anne mirror in walnut frame, £19; Georgian mirror in walnut frame, £50; Chippendale card table, 34 in., £42; English mahogany bookcase, with folding glass doors, £142; clock by Samuel Bryan, London, with brass dial, 8 ft. 3 in., £38; William and Mary marquetry chest of drawers, £44; Queen Anne yew-wood chest of drawers, £50; and a corner cupboard, same period, £42; mahogany writing-table of Chippendale design, 5 ft., £152; mahogany stool on club feet, £35; Chippendale winged armchair, studded with brass bosses, £44; an oak gate-table, Jacobean design, £31; Italian walnut table, £65; Flemish oak cabinet, enclosed by four doors, £38; Italian walnut cabinet, with doors and panels of engraved glass, £40; settee with adjustable ends, with panels of Italian embroidery, £71; oak table of Elizabethan design, six baluster legs, £136.

October 19. Silver, SOTHEBY'S: James II tumbler cup, F. S. London, 1685, £125; pair Geo. II decanter stands, Paul Crespin, London, 1742, £130; Geo. I octagonal caddy, Ed. Feline, London, 1727, £90; pair Geo. I Exeter caddies, Pent Symonds, 1718, £185; twelve Geo. I three-prong forks, London, 1714, £200; small Geo. I inkstand, John Burridge, London, 1726, £250; Geo. I caddy, Louys Cuny, London, 1718, £145; pair William III candlesticks, maker's mark D. V., London, 1696-7, £360; four Geo. I candlesticks, Paul Lamerie, London, 1726, £980; Geo. I teapot, Nath. Locke, London, 1716, £470; pair William III trencher salt cellars, Anthony Nelme, London, 1697, £125; pair Queen Anne trencher salts, Pierre Harache, London, 1703, £185; pair Geo. I castors, Auguste Courtauld, London, 1722, £145; four Geo. I trencher salts, J. Farnell, London, 1719, £150; pair Geo. II sauce boats, David Willaume, London, 1753, £352; Geo. II coffee pot, Humphrey Payne, London, 1729, £150; Geo. I oil and vinegar cruet, Paul Crespin, London, 1723, £125; Geo. II chocolate pot, John Barbec, London, 1746, £130; six William and Mary rat-tail spoons, Laurence Cole, London, 1694, £160; pair Chas. II Puritan spoons, S. Venables, 1662, £90; James I Apostle spoon, maker's mark C enclosing W, London, 1618, £240; Charles II small beaker, maker's mark RD, London, 1667, £160; Geo. II Irish milk jug, Wm. Townsend, Dublin, 1739, £125; Queen Anne teapot, Wm. Penstone, London, 1713, £560; Geo. I small jug, Wm. Fawdery, London, 1719, £200; Geo. I coffee pot, Tho. Tearle, London,

1714, £190; Geo. II shaving bowl, David Williams, London, 1742, £330; pair Geo. I small Irish two-handled cups, Tho. Slade, Dublin, 1723, £270; William and Mary two-handled cup and cover, maker's mark RC, London, 1689, £330; Chas. II tankard, maker's mark RH, London, 1661, £490; pair William III gilt porringers and covers, Pierre Platel, London, 1700, £150; Geo. I casket with cover, J. Fraillon, London, 1716, £480; Geo. I tray, engraved with coat of arms, otherwise plain, Auguste Courtauld, London, 1721, £1,700.

October 23 and 24. The Contents of 2, Regent Street, Cambridge, ROBINSON AND FOSTER, LTD.: Queen Anne walnut escritoire, bracket feet, 3 ft. 6 in., £76; Chippendale mahogany square-back elbow chair, with figures on carved scroll-shaped supports, £100; Queen Anne walnut bureau bookcase, 3 ft. 3 in., £105; Queen Anne tallboy chest, £63; satinwood and decorated bookcase, with arched top glass and panelled doors, £65; mahogany secretaire bookcase, with most interesting fittings, 36 in. wide, £178; Adam design carved mahogany Carlton House writing-table, £78; Georgian mahogany and gilt gesso breakfast bookcase, £52; William and Mary grandfather clock, in walnut oysterwood and floral marqueterie case, Weller and Magson, London, £78; Adam mahogany bookcase with concave front, 2 ft. 8 in., £126; set of nine high-back dining chairs, £71; another William and Mary clock by John Freese, London, £86; Grainger's Worcester dessert service, 29 pieces, £52. An interesting sale, totalling over £6,000.

October 26. Furniture and Porcelain, CHRISTIE'S: clock in Dresden porcelain, 18 in., £63; pair Vienna ewers and pedestals, £25; pair French Empire vases, £22; Sheraton mahogany knee-hole writing-table, with lifting top, and leaves at the side, with six drawers below, £50; mahogany show cabinet, Sheraton design, £26; fourteen chairs in mahogany of Sheraton design, £163; French marqueterie secretaire, £58; pair Chelsea figures of girl and youth, 6½ in., £79; pair Chinese famille verte oviform vases, 8½ in., £38; Chippendale mahogany tallboy, serpentine shape, £40; and a bureau bookcase, £46; Italian show cabinet, £33; five chairs, mahogany, Chippendale design, £60; Italian mirror, architectural frame, £54; two satinwood revolving bookcases, £36; pair four-tier gilt hanging shelves, £44; four Venetian armchairs, formerly at the Palace of the Duke of Spalato, near Florence, £89; pair walnut armchairs, late XVIII century, £21; two cannon, the barrels decorated with a coat of arms, 1667, on oak carriages, £34; pair kingwood torchères, £35; Italian secretaire, 4 ft. 3 in., £57; Georgian mahogany side-table, after William Kent, £42; William and Mary walnut workbook, £29; Queen Anne lacquer cabinet, £44; mahogany dining-table, 13 ft. 3 in., £73.

November 1. Silver, CHRISTIE'S: plain cylindrical mustard pot, Newcastle, 1779, £25; plain tankard, with domed cover, Isaac Cookson, Newcastle, 1743, £40; another, with pierced thumbpiece, Langlands and Robertson, Newcastle, 1786, £36; and another similar, 1789, £24; pair Corinthian column candlesticks, square-headed plinths, 1770, £24; sugar basin and cream jug, 1816, £23; hot-water jug on tripod stand, Paul Storr, 1809, £85; plain silver with shell and scroll border, 1752, £38; coffee pot with shell on the spout, 1755, £44; pair taper sticks, 1752 and 1755, £29; pair candlesticks, moulded with shells, 1752, £42; tankard with domed cover, Joseph Clare, 1719, £35; circular bowl and cover, 1807, £78; tea kettle chased round the shoulder, shell feet, P. Pilleau, 1754, £48; Queen Anne tankard, with flat cover and spiral thumbpiece, 1705, £50; two spoons, James I, seal-top, 1623, maker's mark RC, and a Charles one, 1635, £44.

November 3. Pictures, CHRISTIE'S: Three pictures by W. Van de Velde—Men of War and Small Craft in a Breeze, £283; Men O'War in a Breeze, signed, £147; and shipping at the mouth of a river, £199; The Malvern Hills, B. W. Leader, £79; The Garden of Eden, Roelandt Savery, £73; pair of four Saints, Orcagna, £73; Riverscene, A. Waterlo, £54; Ladies and gentlemen, etc., Pater, £42; The Descent of Christ and Limbo, signed with monogram, Alonso Cano, £58; Sharing the Plunder, A. Palamedes, £52; Portrait of a Gentleman, with inscription, Chirlandaio, £47; Hilly Riverscene with Diana, Magnasco, £40; Hilly landscape with peasants, W. de Heusch and J. Lingelbach, £37; Interior, A. Palamedes, £44; Still Life, French School, sold by the orders of P. Wilson Steer, attributed to Theodule Ribot, £126; two by J. F. Herring, sen., Portrait of Elis, £46, and one of Phosphorous, £47; portrait of a huntsman, signed and dated, J. N. Sartorius, £220; The Needle School, D. A. C. Artz, £94; Reading the News, Dendy Sadler, £84; two by Sheridan Knowles, Our Worthy Host, £57, and the General's Advice, £54; two Drawings by T. Hearne, The Residence of Thomas Bidwell and a View in Hyde Park, £147.

